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PATRONAGE
OF
BRITISH ART,

AN HISTORICAL SKETCH:

COMPRISING

AN ACCOUNT OF THE RISE AND PROGRESS OF ART AND
ARTISTS IN LONDON,

FROM THE BEGINNING OF THE REIGN OF GEORGE THE SECOND;

TOGETHER WITH

A HISTORY OF THE SOCIETY FOR THE MANAGEMENT AND
DISTRIBUTION OF THE ARTISTS' FUND,

FROM ITS ESTABLISHMENT IN 1810, TO ITS INCORPORATION IN 1887.

ILLUSTRATED

WITH NOTES, HISTORICAL, BIOGRAPHICAL, AND EXPLANATORY.

By JOHN PYE,

LANDSCAPE-ENGRAVER, HONORARY MEMBER OF THE IMPERIAL ACADEMY
OF ARTS, ST. PETERSBURGH.

"It is presumed that reasonable men look for nothing further than mere
information in the writings of artists."—BARRY.

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TO

HIS ROYAL HIGHNESS PRINCE ALBERT, AND THE RIGHT
HONOURABLE AND HONOURABLE HER MAJESTY'S
OTHER COMMISSIONERS ON THE FINE ARTS,

WHO,

WITH A VIEW TO THE EMBELLISHMENT OF THE NEW HOUSES OF PARLIAMENT,
HAVE DIRECTED THE ATTENTION OF BRITISH ARTISTS
TO THE ILLUSTRATION OF OUR NATIONAL ANNALS AND LITERATURE ;
HAVE AWAKENED AMONGST THEM
EMULATION FOR THE HIGHEST OBJECTS OF ART,
HERETOFORE WHOLLY NEGLECTED BY THE STATE ;
HAVE AFFORDED TO GENIUS AND TALENTS HITHERTO SCARCELY KNOWN,
THE OPPORTUNITY OF WINNING THE FIRST PLACE IN AN
OPEN COMPETITION ;
AND HAVE ENABLED MULTITUDES OF HER MAJESTY'S SUBJECTS,
OF ALL CLASSES,
TO TESTIFY THE DEEP INTEREST THEY TAKE IN THE
NEW DIRECTION THUS GIVEN TO THE FINE ARTS,

This Historical Sketch

OF THE CHARACTER AND EFFECTS OF THE PATRONAGE AFFORDED TO
BRITISH ART IN LESS FAVOURABLE TIMES,
IS RESPECTFULLY INSCRIBED BY
THEIR MOST OBEDIENT HUMBLE SERVANT,
THE AUTHOR.

"PATRONAGE OF BRITISH ART."— In these brief words what a world of thought is comprehended! What national power lost by neglect! What wealth and fashion! What ignorance and prejudice! What pleasure and pain! What subtle schemes and mental conflicts! What hope and despair! In the midst of which, engravings, and casts of statuary, cherished by the mass of the people, have been spreading the genius of great masters abroad. "Their conceptions are no longer pent up in galleries, open to but a few; they meet us in our homes and are the household pleasures of millions. Works designed for emperors, popes, and nobles, find their way, in no poor representations, into humble dwellings, and sometimes give a consciousness of kindred powers to the child of poverty."

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ERRATA.

- Page 11, line 12, *before* "stood alone," *insert* "virtually."
 22, note, line 3, *for* "Grey," *read* "Greyhound."
 32, note, line 1, *for* "of," *read* "to."
 33, line 2, *for* "1775," *read* "1755."
 55, note, line 2, *after* "Strange," *insert* "(went abroad to study)."
 154, line 13, *for* "that," *read* "the."
 173, line 10, *for* "preceding," *read* "third."
 276, line 30, *for* "§ 267," *read* "p. 267."
 288, line 7, *for* "pp. 340-347," *read* "p. 340."
 366, note, line 6, *after* "present," *insert* "which invitation was cordially
 responded to."

INTRODUCTION.

HISTORICAL REVIEW OF THE MORAL AND SOCIAL CONDITION OF BRITISH
ARTISTS BEFORE AND SINCE THE ESTABLISHMENT OF THE ROYAL ACADEMY—AUTHOR'S APOLOGY FOR THE PRESENT WORK, IN THE DIFFICULTIES MET WITH IN PURSUING HIS INQUIRIES INTO THIS SUBJECT.

“WITHOUT a public voice, knowingly guided and directed, there is nothing which can raise a true ambition in the artist; nothing which can exalt the genius of the workman, or make him emulous of after-fame, and of the approbation of his country and of posterity; for, with these, he naturally, as a freeman, must take part; in these he has a passionate concern and interest, raised in him by the same genius of liberty, the same laws and government, by which his property and the rewards of his pains and industry are secured to him, and to his generation after him. Every thing co-operates in such a state towards the improvement of the arts and sciences, and for the designing arts in particular, such as architecture, painting, and statuary; they are, in a manner, linked together,—the taste of one kind brings naturally that of the others along with it. When the free spirit of a nation turns itself this way, judgments are formed, critics arise, the public eye and ear improve, a right taste prevails, and, in a manner, forces its way. Nothing is so improving, so natural, so congenial to the liberal arts, as that reigning liberty and high spirit of a people, which, from the habit of judging for themselves in the highest matters, make them freely judge of other subjects, and enter thoroughly into the characters, as well of men and manners as of the products or works of men in art and science.”—Lord SHAFESBURY'S *Letter concerning the Art or Science of Design*, in his *Characteristicks*, vol. iii. pp. 402, 403. (Fifth edition. *Birmingham*, 1773. 8vo.)

INTRODUCTION.

At the beginning of the present century, almost every class of British subjects enjoyed the advantage of a fund for the protection of the superannuated of their number ; such, for example, as the musical funds, the theatrical funds, and the like.

Some of these institutions were supported by the periodical subscriptions of those for whose mutual protection they were established ; whilst others were supported by the voluntary subscriptions of the wealthy and benevolent, to afford aid to the unfortunate and profligate, who sought it as paupers. But the *community* of British artists, already numerous, possessed no fund of any kind applicable to the alleviation of their share of the sufferings common to humanity.

The Royal Academy of Arts had proclaimed itself supported by royal munificence.¹ It was, besides, in possession of a progressively increasing revenue, arising from its annual exhibitions of the works of all the artists of the kingdom, and it had declared that revenue necessary to itself, merely as the means of keeping improper persons from the exhibitions. Yet it protected against the evils of pauperism its own members only. Hence the great body of British artists appeared to be the singularly unfortunate children of neglect and improvidence.

¹ See Advertisement prefixed to the Academy's *Catalogues* of 1769 and of 1780.

In 1810, however, a few of them, at that time of little professional celebrity, who had been brought together by their mutual sympathies, constituted themselves into a Society of provident care, for the protection of their social and mental independence, deriving its support from themselves, by periodical payments, on the principles of mutual assurance. They also began to raise a benevolent fund for the protection of the widows and children of such of their body as might be married. To the former they invited the co-operation of the professors of the different branches of art, and they appealed to the public for aid in support of the latter.²

But this effort to raise the moral and social condition of British artists had to contend, not only with the disadvantages of inexperience in those who embarked in the enterprise, but with the prejudices of habit and example, and particularly with that which determines the value of the principles of projects by the weight and influence of the persons by whom they are moved and advocated.

Hence the Society commenced its career and struggled onwards without the name of any one distinguished artist amongst its members to cheer its course by giving counte-

² This Society, established 1810, was, in 1827, incorporated by royal charter, under the name of "The Society for the Management and Distribution of the Artists' Fund." It has now (1844) acquired the importance of protecting upwards of 300 artists above the degradation of pauperism, and many of the most distinguished of the country have grown up among its members.

The success that has attended the Society's career is, in a great measure, attributable to the protection its benevolent branch has derived from the subscriptions of the royal family and the public, and to the great personal and pecuniary sacrifices made for it by W. Mulready, Esq. R.A., R. H. Solly, Esq. F.R.S., Sir John E. Swinbourne, Bart. F.R.S., and Benjamin Bond Cabbell, Esq. F.R.S.

The names of these gentlemen are arranged in the order of time when they became advocates of the Society's interests; they have supported it nobly, and have the satisfaction of knowing that, by so doing, they have, in a great degree, alienated pauperism from the national character of British artists.

nance to its purpose. It aroused, however, in the British world of art quite new considerations as to the claims of the unfortunate artist, the widow, and the fatherless, so long neglected; for from that time they were recognised to be objects worthy of protection. And in 1812, persons who had denounced the Society of provident care, made an attack on the integrity of its character, by an effort to divert a portion of its funds to the raising of an establishment of "general benevolence," to be supported by voluntary subscriptions of the public.³

At that time, the writer of the following pages had learned to regard provident foresight as the basis of mental independence, and mental independence as the most stable foundation of self-respect, and to regard benevolence as good for the temporary relief of the unfortunate and improvident, but, as it inevitably results in the moral degradation of those who repose upon it, by annihilating their self-respect, bad for the protection of persons of cultivated intellect and moral worth.

These considerations assured him that, in the event of the friends of the general benevolence scheme being enabled to raise their establishment on the ruin of the young Society, every British artist who had not the good fortune to belong to the Royal Academy, or to be otherwise provided for, would be exposed to the temptation of resting upon it for protection, at the cost of becoming morally degraded. Hence, in 1812, he ranged himself under the banner of provident care and independence, raised in 1810, hoping that the practical good which could not but result from the fair working out of its principles, would win for it respectful consideration, and that, ultimately, every British artist, on

³ This futile effort resulted in the establishment of the Artists' General Benevolent Institution. For an account of the various contests which led to a portion of the artists of Great Britain being characterised by mendicity, and a portion by moral independence, see the history of the Society for the Management and Distribution of the Artists' Fund, at the end of this volume.

commencing his precarious career, would assure to himself, in the event of sickness or superannuation, an income, how small soever, as free from the taint of mendicancy as are dividends in the public funds.

At that time the writer had been told by an old gentleman, who deferred to truth above all things, and who had long been conversant with art and artists, that in by-gone days superannuated British artists and their families had been so much objects of consideration and care, that the profits of exhibitions of modern works were applied to their protection; and the design by Wale, engraved by Grignion, and printed on the third page of the catalogue of the exhibition made at Spring Gardens in 1761, representing the Genius of Painting, Sculpture, and Architecture, relieving the distressed, confirmed the statement.

This evidence of the sympathy existing amongst artists in former times, combined with the new current of events in which he had embarked, to animate him with a desire to become acquainted with the rise of institutions connected with the fine arts in Britain, and finding that no systematic history of them had been published, he read Walpole's *Anecdotes of Painting*, and the continuation of that work by Edward Edwards, associate of the Royal Academy, the authorities commonly referred to amongst artists for a knowledge of facts relating to the arts during the period in question. These works, however, afforded him no information as to the provision formerly made for decayed artists by means of the profits of exhibitions, or otherwise. The period comprised in Walpole's *Anecdotes* terminates before the close of the reign of George the Second, when exhibitions were first established; and the continuation by Edwards, although it contains an account of the rise of exhibitions in 1760, preserves a remarkable silence both as to the amount and the appropriation of the revenue they produced. Not a single allusion does it make to the tale of humanity told by the representation of the Genius of the Arts relieving the distressed in the vignette of the exhibition catalogue of 1761, but it mentions the appropriation

of the revenue of 1762, when a part of it was diverted from its original channel. It notices also the Free Society and its exhibitions, but without any allusion to the important purpose for which that Society was founded, and to which the profits of its exhibitions were applied. This remarkable omission and garbling of facts by Edwards, led the writer to pursue his inquiry by a desultory course of reading in newspapers, magazines, and pamphlets, and by degrees he gleaned from these valuable records, amongst other facts relating to art and artists not generally known, the following:—

1. That on the 12th of November, 1759, at a general meeting of British artists, it was resolved to establish annual exhibitions of their works, and to appropriate the profits to the raising a charitable fund for the protection of superannuated artists, &c.; and that, consequently, the first exhibition was made in the great room of the Society for the Encouragement of Arts, Manufactures, and Commerce, in the Strand, in the year 1760;*
2. That in 1761 the majority of the artists exhibited in the great room in Spring Gardens, while a number of them, seceding from the original body, made a separate exhibition of their works at the room of the Society of Arts occupied in the former year, the profits of which, produced by the sale of catalogues at 6d. each, were appropriated by the exhibitors in benefactions, as follows:—

To Middlesex Hospital	£50
— Female Orphan Asylum	50
— British Lying-in Hospital	50 [†]

* See extracts from the minutes of the meeting in *The Literary Panorama*, vol. iii. p. 314, *et seq.* Lond. 1808. 8vo.

† See the entries in the books of each Establishment respectively, and *The London Magazine* for 1761, p. 330.

3. That the artists who in 1761 appropriated the profits of their exhibition to various charitable institutions, in 1762 gave the first practical impulse towards the adoption amongst British artists of the principle of provident foresight and consequent independence, by constituting themselves into a Society for the protection of the superannuated of their body, their widows, and orphans, to be supported by the profits of their annual exhibitions, which Society was enrolled in the court of King's Bench,⁶ and between the years 1762 and 1768 its roll was signed by one hundred members.

This evidence of the position occupied by the community of British artists, in consequence of the establishment of exhibitions, and of the destination given to their profits, appeared very remarkable when contrasted with its position at the beginning of the present century, after it had enjoyed, during thirty years, the protection and patronage of the crown; for the superannuated, &c. had lost their protective revenue; the Royal Academy, which, as we have seen, had proclaimed itself supported by royal munificence, had become possessed of the annual profits of exhibiting the works of *all* the artists in the kingdom; and the great majority of them, by the loss of that revenue which the Academy had acquired, had become subject to the taint of pauperism.

If the Royal Academy, on thus proclaiming itself supported by royal munificence, and declaring the money received at its exhibition unnecessary to its own support, had contributed it in aid of the fund for the superannuated, that act would have justly characterised as munificent the patronage bestowed on British artists by the crown; since munificence implies liberal giving. But the fact that the Royal Academy had acquired a monopoly in the exhibition of the works of all the artists of the kingdom, as it merely implies a transfer

⁶ Hilary Term, 1763, No. 154.

of revenue from the many to the few, suggested a further inquiry into the circumstances under which this change was brought about.

The writer then resumed his inquiries by again referring to Edwards's *Continuation*; but just as that work is silent as to the original appropriation of the profits of exhibitions, so is it silent as to the diversion of that revenue from its first purpose. Edwards, while mentioning the rise of the Royal Academy, leaves wholly out of view many important facts stated by Strange in his little work on that subject,⁷ but makes no apology for so doing by questioning its authority. And the pamphlet⁸ by the Incorporated Society of Artists, published in 1771, is similarly treated.

The writer having thus ascertained that the book usually referred to afforded little or no aid to his inquiries, turned from it, as on a former occasion, to glean what he could from desultory reading, and the course thus pursued disclosed to him a variety of circumstances connected with the history of British art, and of its patronage, of which the following form a part :—

1. That the establishment of exhibitions in 1760–62 gave life to British artists *as a community*, and that the sixpences and shillings of the million (which eventually proved to be a mine of wealth) constituted its support;
2. That when the artists had thus become united by a common interest, the helpless among them became the first object of their care, as a community, and the promotion of the arts the second ;
3. That the members of the two societies, established in 1760 and 1762, possessed equal rights in the society to which they each respectively belonged ;

⁷ *On the Rise of the Royal Academy.* Lond. 1775. 8vo.

⁸ *The Conduct of the Royal Academicians while Members of the Incorporated Society of Artists of Great Britain, viz. from 1760 to their Expulsion in 1769 ; with part of their Transactions since.* Lond. 1771. 8vo.

4. That some of the leading members in the more numerous and influential of the two societies, having resisted the will of the majority of the community, and sought to usurp perpetual power in its government, that majority united, in 1768, for the protection of their common interests, and ejected from office those persons who, whilst holding power in trust, sought to exercise it as though it were their own.

Some of the most distinguished of the body, thus discomfited, were then enabled to connect the arts with the crown by the establishment of the Royal Academy,⁹ of which, as has been already shewn, an annual exhibition formed a prominent feature, and, ultimately, a most productive source of revenue, notwithstanding the repeated declaration that the Academy was "supported by royal munificence."

But this revenue, it is to be remembered, was not obtained by the exhibition of the works of the members of the Academy alone, in fair competition with the exhibitions of the other societies, but mainly by enacting that as a qualification for the mere chance of obtaining the countenance of the crown through academic honours, all candidates must send their works to the exhibition of the Royal Academy, and not exhibit with any other society of artists in London.¹⁰ This condition amounted to the absolute sacrifice, by the aspirant, of all profit accruing from the exhibition of his own works; but, from the desire which an artist naturally feels that the stamp of royal patronage and official sanction should be set upon his pretensions, the original societies were gradually abandoned by their most distinguished members, in the hope of attaining the honours which royal munificence otherwise denied them; and hence the founders of the new Academy at last acquired that control over the entire profits

⁹ See STRANGE *On the Rise of the Royal Academy*, *ut sup.*; and GALT's *Life of West*, part ii. p. 35, *et seq.* Lond. 1820. 8vo.

¹⁰ See the *Laws of the Royal Academy*.

of exhibitions which they had long struggled for, but were unable to reach, while presiding over a society resting upon a representative basis.

Hence, as the Academy rose, and the original societies sunk, the monument they had raised to humanity in the fund for protecting the superannuated, the widow, and the orphan, above the degradation of pauperism, sunk also, and was so completely forgotten, that even those members of the Academy who recorded its origin and progress, made no mention of such a fund having existed, and, of course, no apology for its having been destroyed.

From 1780, the exhibition of the Royal Academy stood alone; and, at the beginning of the present century, its exhibitors amounted to 505, of which number only 36 belonged to the Academy,¹¹ so that the remaining 469—with exception of those who happened to have private fortunes to rest upon—were exposed to the possible occurrence of those very evils from which it was the aim of the Society of 1762 to protect the community of British artists, by the mode in which its revenue was appropriated.

The Academy, indeed, in its acquisition of this revenue, had established a charitable fund of its own; but petitions for aid from that fund must of necessity stigmatise the applicant at once and for ever as a pauper, even although he might have sacrificed to the Academy's revenue the profits of exhibiting the works of a professional life, whilst tasting, by the way, the bitterness of disappointed hopes, and struggling (perhaps but too vainly) to preserve to himself the dignity of mental independence. And this stigma would be fixed upon him in a country in which even the appearance of wealth is virtue, and the acknowledgment of poverty vice.

Nor has this overthrow of community of interest in exhibitions proved less fatal to that general sympathy and social intercourse amongst artists, which might well have existed

¹¹ See the Academy's *Catalogue* of 1801.

between the members of so liberal and intellectual a profession.

Although the circumstances which produced this change in the condition of British artists were accompanied by an apology¹² from the Academy to the public for receiving money at the doors of a royal establishment, it does not appear to have explained to the great body of artists why that law was enacted which brought to the doors of an establishment supported by royal munificence the profits of exhibiting the productions of men on whom it conferred no rights whatever in return, or its moral right to more than the revenue which might have resulted from the exhibition of the works of its own members alone.

Reverting from the contemplation of this anomalous contrast between the professions and the practice of the Academy, as to the royal endowment "for its permanent support," the writer found himself unable to discover any record of "royal munificence," save in the donation of 5000*l.* from the privy purse,¹³ made during the period in which the Academy was gradually acquiring its monopoly in the exhibition of the works of all the artists of the kingdom. But, on the contrary, it appeared to be dependent entirely for its permanent support upon that revenue which it had twice declared necessary only to keep improper persons from the exhibitions, and that it really is so dependent, is a fact now admitted on all hands, even by the Academy itself.¹⁴

¹² See *Academy Catalogues* of 1769 and 1780.

¹³ ADOLPHUS, *History of England from the Accession of King George the Third*, &c. vol. i. App. vi. p. 588. Lond. 1802. 8vo.

¹⁴ "1990. Is there not a law of the Royal Academy prohibiting any of its members belonging to any other institution or society of artists in London?—Yes.

"1991. Do you, or not, think that partakes of an exclusive character?—I think that the law is no longer necessary in the Academy, and the Academy have long ceased to act upon its spirit. The Academy, as it was originally formed, and as it is now established, depends on the con-

From the altered position of British artists consequent upon the loss, through this dispensation of royal munificence, of the revenue of exhibiting their own works, proceeded the many and growing evils that, in 1810, led to the formation of the Artists' Fund of provident care; and the difficulty which the writer of the following pages experienced in pursuing his inquiries into the particular circumstances of the great change thus wrought in the position of British artists, — difficulties which arose from the want of any history of British art during the eight years which preceded the establishment of the Royal Academy, a period replete with matters of deep interest and importance to every British artist, — led him first to conceive the idea of collecting *data* on this subject from all the sources within his reach, and afterwards of extending the range of his inquiries, so as to embrace the early struggles of native talent into notice and reputation in the reign of George the Second; and he now tests the value of those inquiries, and the justice of the conclusions at which he has arrived, by submitting them to the public as a hum-

tributions of the public. It was, therefore, necessary to guard the institution sufficiently to prevent a decline of the funds, from a deficiency of the talent that was requisite to attract the public. It became essential, therefore, that the members of the Academy should be restricted from contributing their exertions to any other establishment.

"1992. You say that the spirit of the regulation has ceased to be acted upon; has it not been acted upon in a very recent case? — Only in this way, in the case of Mr. Cockerell. If Mr. Cockerell had become a member of the Society of British Architects, and had made no reference to the Academy, I am convinced the Academy would never have taken notice of the circumstance. But Mr. Cockerell, feeling a delicacy on the subject, applied to the Council of the Academy for advice on the occasion. The reply to Mr. Cockerell was simply this, — that the Council are an executive body; they have nothing to do but to execute the laws of the institution, and conduct its affairs according to those laws; they could, therefore, only refer him to the laws of the Academy, which they conceived to be conclusive on the subject, until they were removed." — See *Evidence of Sir M. A. Shee, P.R.A. before Select Committee of the Commons, on Arts, 1836.*

ble contribution towards the history of the arts in Britain, whenever that work shall be undertaken.

It would have been well if the pen of some one of the many who are learned and skilful in the use of language had been employed upon this subject, that British patronage of art might have appeared in its best garb, and, if possible, have been shewn to have sprung from a just appreciation, by the wealthy and eminent, of the value of native genius and cultivated intellect to a great nation, and of the rights of mental power.

But the task has devolved upon one whose life has been principally spent in the study and practice of landscape-engraving, and who, in turning aside from his long-trodden path to accomplish his purpose, aspires to do little more than present to view a series of naked truths, chronologically arranged, as cause and effect: giving, by the way, reference to his authorities, as a clue to more ample information; and he feels assured that those who regard truth as alike the property of history and the foundation of justice, and who know the difficulties of finding it, will afford to his endeavour their indulgent consideration.

CHAPTER I.

UTTER NEGLECT OF BRITISH ART AND ARTISTS—PRIVATE ACADEMIES OF ART IN LONDON—THE WEALTHY MAKE COLLECTIONS OF FOREIGN AND ANCIENT WORKS—PATRONAGE IS CONFINED TO DEALERS IN THOSE WORKS, AND TO PORTRAIT-PAINTERS—INFLUENCE OF FASHION IN THE FORMATION OF COLLECTIONS, AND IN THE SELECTION OF ARTISTS FOR EMPLOYMENT—KENT, SHACKLETON, ETC. THE COURT-PAINTERS OF THE DAY—AMICONI—VAN LOO—HUSSEY—THE RISE OF HOGARTH, AND HIS DISCOVERY OF A “NEW WORLD” OF PATRONAGE FOR DESIGNS, BY SPREADING THEM AMONGST THE MILLION WITH THE AID OF ENGRAVING—RISE OF THE TRADE IN ENGLISH PRINTS—THE UTTER HELPLESSNESS OF BRITISH PAINTERS ATTRIBUTED BY THEMSELVES TO THE INFLUENCE OF DEALERS IN ANCIENT WORKS.

"We are now," said Lord Shaftesbury in 1711, "in an age when liberty is once again in its ascendant. And we are ourselves the happy nation, who not only enjoy it at home, but, by our greatness and power, give life and vigour to it abroad, and are the head and chief of the European league, founded on this common cause. . . . 'Tis with us at present as with the Roman people in those early days when they wanted only repose from arms to apply themselves to the improvement of arts and studies. . . . Well it would be, indeed, and much to the honour of our nobles and princes, would they freely help in this affair, and, by a judicious application of their bounty, facilitate this happy birth. . . . 'Twould be of no small advantage to them during their life, and would, more than all their other labours, procure them an immortal memory."—*Characteristicks*, vol. i. pp. 222, 223.

"What encouragement our higher powers may think fit to give these growing arts I will not pretend to guess. This I know, that it is so much for their advantage and interest to make themselves the chief parties in the cause, that I wish no court or ministry, besides a truly virtuous and wise one, may ever concern themselves in the affair. For, should they do so, they would in reality do more harm than good, since it is not the nature of a court (such as courts generally are) to improve, but rather corrupt a taste. And what is in the beginning set wrong by their example, is hardly ever afterwards recoverable in the genius of a nation."—*Ibid.* vol. iii. p. 404.

CHAPTER I.

NONE of the sovereigns of Britain whose reigns were contemporary with the long and brilliant one of Louis the Fourteenth over France, appear to have possessed that enlightened taste for the fine arts which so eminently characterised their predecessor, Charles the First.

It was remarked in the reign of George the First, that whilst the philosophers, poets, and other great men of Britain, were honourably distinguished amongst those of their respective pursuits in other nations, she had produced no painter entitled to rank even in the second class; and learned foreigners speculated as to the cause of so singular a fact.¹

¹ Barry, in his *Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England* (London, 1775, 8vo.), says, "Abbé du Bos, President Montesquieu, and the Abbé Winckleman, have followed one another in assigning limits to the genius of the English; they pretend to point out a certain character of heaviness, and want of fancy, which they deduce from physical causes. They have either wilfully taken advantage of, or they have been ignorantly deceived by, certain impediments which happened accidentally to prevent or retard us in keeping pace with other nations in an acquisition of some of the fine arts. . . . Such is the picture that in the writings of these philosophising men is shewn about as the portrait of the genius of our islands. Had it been exhibited by a quack or mountebank, there would have been nothing surprising in it; we might be inclined to laugh at the imposition, and its want of resemblance; but, coming as it does from such respectable names as the Abbé du Bos and the President

Horace Walpole remarks that, in the reign last named, the arts had sunk to the lowest ebb in Britain. But, after

Montesquieu, we must be more serious." (Pp. 4, 6.) The work of Montesquieu referred to by Barry is, *De l'Esprit des Loix*, that of Du Bos is, *Reflexions Critiques sur la Poésie et sur la Peinture*. The latter work was first published at Paris in 1719. Between that period and 1777 it appears to have been much read and esteemed; for, between those periods, it passed through many editions in France and other countries. That work records, that for two centuries the English had derived as much pleasure from paintings as any other people, except the Italians; that Henry the Eighth valued pictures highly, and displayed his accustomed munificence in bestowing rewards on Holbein; that the munificence of Queen Elizabeth, during a reign of forty-four years, extended itself to every object of *virtù*; that Charles the First, in the splendour of his reign, carried his love of painting to such an extreme, that his eager jealousy in competing with Philip the Fourth of Spain (who was also at that time purchasing profusely) raised the prices of works of celebrated masters in Europe till they were tripled in value; that, in consequence, works of art became real treasures as objects of commerce; that those painters who flourished in England during the reigns of Henry the Eighth and Charles the First were foreigners, who brought amongst us an art which we were incapable of fixing here; that those artists, by coming here, acquired for their talents three times as much as they could have gained elsewhere; that the English painters were merely three portrait-painters (Cooper, Dobson, and Riley); and that, whilst the philosophers, poets, and other great men of Britain, were honourably distinguished amongst those of other nations, she had produced no painter entitled to rank even in the second class. Abbé Le Blanc, in his celebrated letters to Du Bos (written from London about 1738) says, the English have drawn from Italy and France all the rarest pictures they could find, but that every effort to transplant the germ of the fine arts into England had been vain; and that if, perchance, a little did take root and begin to thrive among us, it was soon stifled by a profusion of the bad taste common to all countries. The first edition of these letters was published in 1745.

Rouquet, the enamel-painter, who resided during thirty years in London, and was the associate of Hogarth and of other artists, has recorded in his work, *L'État des Arts en Angleterre* (Paris, 1755, 8vo.), "that the English evinced a taste for works of art, the productions of talent cultivated in other nations, but that they did not aim at cultivating native talent at home."—Pp. 20, 21.

"Charles the First gloried in counting among his natural subjects

expressing this opinion, he goes on to say that he entered on his notice of the reign of George the Second with complacency, because it was a "more shining period."

This more shining period, however, instead of presenting to view the government, or the wealthy and powerful, as cherishing native talent for the sake of the national honour and prosperity, thereby making genius for the arts a kind of patrimony in itself, merely shews us a few artists, partly foreigners, struggling in obscurity (the portrait painters excepted) to preserve to themselves and the lowest branches of art a bare existence. But, fortunately, the artist enjoys moments of delight in the practice of his art, which more than compensate for its anxieties, and cheer with a ray of consolation even the gloom of neglect and obscurity.²

In 1711, a private academy was instituted in London, under the presidency of Sir Godfrey Kneller, a German,³

Inigo Jones, his architect, and Dobson, who rose to eminence in painting. These were the first English artists who enjoyed the patronage of royal favour. Charles the Second patronised most of those ingenious artists who visited his court from Italy, France, Flanders, Germany, and Holland. The favours of this monarch were, however, confined to foreign artists.

"Queen Anne was the first of our sovereigns who called into activity the British pencil, as the paintings in the Cathedral of St. Paul's, and the Hospital, at Greenwich, by Sir James Thornhill, and others under his direction, sufficiently evince. In architecture, Sir Christopher Wren was equally distinguished by her favour."—Extract from a paper written by Mr. West, and published in PRINCE HOARE'S *Academic Annals*, p. 64. (Lond. 1805. 4to.)

² SHEE'S *Rhymes of Art*, p. 109. (Third edit. Lond. 1809. 12mo.)

³ See WALPOLE'S notice of the life of Vertue.

Kneller was born at Lubec, about 1648; he came to England in 1674, and had the honour of painting the portraits of ten sovereigns, *i.e.* Charles the Second, James the Second and his queen, William and Mary, Anne, George the First, Louis the Fourteenth, the Czar Peter the Great, and the Emperor Charles the Sixth. For King William, he painted the beauties of Hampton Court. He was knighted by that sovereign (1692), and presented with a gold medal and chain, worth 300*l.* Several of the admirals, and the members of the Kit Cat Club, were also painted by

and similar societies have continued to exist among us, in one form or other, from that time. Hogarth, in an article presumed to have been written about 1760, speaking of academies of art, says,⁴ "The first place of this sort was begun about sixty years ago, by some gentlemen painters of the first rank, who, in their forms, imitated the Academy in France, but conducted their business with less fuss and solemnity; yet the little there was of it soon became the object of ridicule. Jealousies arose,—parties were formed,—and the president and his adherents having found themselves comically represented marching in ridiculous procession round the walls of their room, the first proprietors put a padlock on the door; the rest, by their right as subscribers, did the same, and thus ended that Academy. Sir James Thornhill, at the head

him. He lived to paint George the First, by whom he was made a baronet. He left some good pictures behind him, proofs of his power; but the judges among his admirers admit that the far greater portion of the many he allowed to pass into the world under his name, are a disgrace alike to Sir Godfrey and his patrons. Fortunately for him, ignorance of art, even among the best informed of those by whom he was employed, aided his progress. He lived amongst the most vain of mankind, and had no regard whatever for posthumous fame. Notwithstanding that Sir Godfrey lost 20,000*l.* by the South Sea speculation, he left, at his death, an estate of 2000*l.* per annum. He died in October 1723. His body lay in state, and was buried at his country-seat, at Wilton. A monument, executed by Rysbrach, was erected to him in Westminster Abbey.—See the Article **KNELLER**, in the *Biographical Dictionary*, revised by Chalmers.

The portraits of Kneller continued to be so much esteemed in the world of fashion after his death, that the rising portrait-painters sought to render their own works fashionable by imitating his style. This practice appears to have continued till Ramsay introduced another taste.—See *ROUQUET, L'État des Arts en Angleterre*.

⁴ Extracted from an article in the supplementary volume of Ireland's *Hogarth*, written by Hogarth himself, to record, among other matters, his objections to the attempt made by the artists, between 1755 and 1757, to establish a Royal Academy of Arts in London. He states therein that he established the Academy in St. Martin's Lane, on the death of Sir James Thornhill (which happened in 1734), and that it had, at the time he wrote, existed nearly thirty years.

of one of these parties, then (1724)⁵ set up an Academy in a room he built at the back of his own house, now next the play-house (Covent Garden), and gave tickets to all who required admission; but so few persons would incur the obligation, that this Academy soon sunk also. Mr. Vandrebanks headed the rebellious party; converted an old meeting-house into an Academy, and introduced a female figure to make it more inviting to subscribers. This establishment lasted a few years, when the treasurer having sunk the subscription-money, the lamp, stove, &c. were seized for rent, and there was an end of that concern. Sir James dying (1734)⁶ I became possessed of his neglected apparatus, and

⁵ Sir James Thornhill became a member of the first parliament of George the First. In 1719-20, he was appointed historical painter to the king in the room of Thomas Highmore, and, in 1720, he was knighted. His principal works were decorations of walls and ceilings of public and other buildings, among which were the dome of St. Paul's and the hall of Greenwich Hospital. He endeavoured, through the interest of Lord Halifax, to get a Royal Academy established at the upper end of the King's Mews, but, having failed, in 1724 he opened a private academy of arts at his own house.

Sir James procured his son to be appointed serjeant-painter, and painter to the navy.—See the *History of Dorset*, by J. HUTCHINS, M.A. (Second edit. [by Gough and Nichols], vol. ii. pp. 93-95. (Lond. 1803. Fol.)

The painting of the hall of Greenwich Hospital, by Sir James, was begun in 1708, and finished in 1727. The cost was 6685*l.*, being at the rate of 3*l.* a square yard for the ceiling, and 1*l.* for the sides.—See Lysons's *Enviions of London*, vol. iv. p. 443. (Lond. 1796. 4to.)

The following account of prices paid to Sir James Thornhill for decorating the walls of buildings, extracted from Walpole's notice of his life, shews the amount of value set on such works:—

For painting the dome of St. Paul's.....	40 <i>s.</i> the square yard.
For painting the great hall at Greenwich Hospital.....	ditto.
For painting the staircase of the hall of the South Sea Company's building.....	25 <i>s.</i> the square yard.
For the hall at Blenheim.....	ditto.

⁶ After the death of Sir James Thornhill, some attempts were made to continue the meetings of the artists who had attended his academy, but of the result no account can be procured. The artists, however,

thinking that an Academy, if conducted on moderate principles, would be useful, I proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit of thirty or forty persons drawing after a naked figure.

"This proposition having been agreed to, a room was taken in (Peter's Court) St. Martin's Lane.

"I lent to the Society (continues Hogarth) the furniture that had belonged to Sir James's Academy; and attributing the failure of the previous Academies to the leading members having assumed a superiority which their fellow-students could not brook, I proposed that every member should contribute an equal sum towards the support of the establishment, and have an equal right to vote on every question relative to its affairs. By these regulations the Academy has now existed nearly thirty years, and is, for every useful purpose, equal to that in France, or any other."⁷

were not long in this unsettled state; for a few of them, mostly foreigners, finding themselves without the necessary example of a living model, formed a small society, and established a study, in apartments in Grey-Court, Arundel Street; and at length removed to St. Peter's Court, St. Martin's Lane. — See EDWARDS'S *Anecdotes*.

⁷ Experience has proved that all men are not born with the power of becoming painters or poets; that a child gifted with the genius of painting converts every thing that comes in its way into pallet and pencil; that the persons by whom it is surrounded notice its rising talent, whilst the child itself is unconscious of possessing it; that the force of genius acquires knowledge every where, and often turns ill-digested precepts into the most nourishing food; that a man of genius is characterised by his genius, rather than by any knowledge he acquires; that lessons given by masters are like seeds, the quality of the fruit they produce depending principally on the quality of the soil in which the seed is sown, the meanest producing excellent fruit in good soil; that illustrious men have learned the rudiments of their respective professions of masters whose only reputation has been that of having had such pupils. Thus, Raphael, taught by Pietro Perugino, a painter of moderate abilities, after a few years' study, rose, sustained by his own genius, far beyond his master, he having required only that guidance which shewed him how to study. The same with the Caracci, Rubens, Poussin, Le Brun, and other painters whose genius we admire. The painters of celebrity did not generally

At this Academy most of the English artists of the reign of George the Second, and of the early part of the reign of George the Third, received the rudiments of education in the art of design.⁸

But when the aspirant stepped from his study, aware of the dignity and power which in other countries artists had both received and conferred, and looked around him, amidst the wealth and splendour of the metropolis of Great Britain, for the spirit of patriotic encouragement to elevate his mind towards the greatness of Raphael,⁹ and fit it for the con-

pass their infancy in the artist's study; neither were they the sons of artists, though such are generally brought up to the professions of their fathers. Among the celebrated painters who have adorned the two last centuries, so far as I can learn, Raphael is the only one who followed the profession of his father. Neither the father of Giorgione nor of Titian used the pencil or the chisel. The fathers of Leonardo da Vinci and of Paul Veronese were not artists. The father of Michael Angelo lived independently, without following any profession. Andrea del Sarto was the son of a tailor, and Tintoret of a dyer. The father of the Caracci was not of a profession requiring the use of the pencil. Michael Angelo Caravaggio was the son of a mason, and Correggio of a labourer. Guido was the son of a musician, Domenichino, of a shoemaker; and Albano, of a silk-mercant. Lanfranco was a foundling, and was, by genius, taught painting much as Pascal learned mathematics. The father of Rubens was a magistrate of Antwerp, without shop or study. The father of Vandyke was neither painter nor sculptor. Fresnoy, who, before the establishment of the Academy by Louis the Fourteenth, wrote a poem on painting, which was thought worthy of being translated and commented on by De Piles, by Dryden, and by Reynolds, and who left paintings above mediocrity, had studied medicine. The fathers of the four best French painters of the last century, *i.e.* Valentin, Le Sœur, Poussin, and Le Brun, were not painters. These great men were brought from the dwellings of their parents by Genius, and conducted to Parnassus. — See Du Bos, *Reflexions sur la Poësie*, &c.

⁸ Pamphlet of the Incorporated Society of Artists, entitled, *The Conduct of the Royal Academicians*, &c. London: J. Dixwell, St. Martin's Lane. 1771.

⁹ "I have seen in certain Christian churches an ancient piece or two, affirmed, on the solemn faith of priestly tradition, 'to have been angelically and divinely wrought, by a supernatural hand, and sacred pencil.' Had the

templation and representation of the heroic and glorious deeds of history,—as the arena wherein the struggles of genius were to be decided,—he found “reformed religion inculcating unadorned simplicity;”¹⁰ a monarch on the

piece happened to be of a hand like Raphael's, I could have found nothing certain to oppose to this tradition.”—LORD SHAFTESBURY'S *Characteristics*, vol. iii. p. 230.

¹⁰ It appears that, until the time of Edward the Sixth and Queen Elizabeth, whatever little of painting was practised in England, was historical, and taken from the legends of the saints or from the New Testament. These were, as many as could be come at, destroyed, and the practice of all such things interdicted for the future.*

Hence, “the taste of the public and the labour of the artist were, from this period, turned into a new channel. So that historical painting

* Strype, in his *Annals*, relates a very remarkable conversation between Queen Elizabeth and Dr. Symson, dean of her Majesty's chapel. “The dean having gotten from a foreigner several fine cuts and pictures, representing the stories and passions of the saints and martyrs, and placed them against the epistles and gospels of their festivals, in the Common Prayer-book, and this book he had caused to be richly bound, and laid on the cushion for the queen's use, in the place where she commonly sat, intending it for a new-year's gift to her majesty, and thinking to have pleased her fancy therewith. But it had not that effect, but the contrary; for she considered how this varied from her late open injunctions and proclamations against the superstitious use of images in churches, and for the taking away all such reliques of popery.

“When she came to her place she opened the book and perused it, and saw the pictures, but frowned and blushed, and then shut it (of which several took notice), and calling the verger, she bade him bring her the old book wherein she was formerly wont to read. After sermon, whereas she was wont to get immediately on horseback, or into her chariot, she went straight to the vestry, and applying herself to the dean, thus she spoke:—

“Q.—‘Mr. Dean, how came it to pass that a new service-book was placed on my cushion?’

“To which the dean answered, ‘May it please your majesty, I caused it to be placed there.’

“‘Then,’ said the queen, ‘wherefore did you so?’

“D.—‘To present your majesty with a new-year's gift.’

“Q.—‘You could never present me with a worse.’

“D.—‘Why so, madame?’

“Q.—‘You know I have an aversion to idolatry, to images, and pictures of this kind.’

“D.—‘Wherein is the idolatry, may it please your majesty?’

“Q.—‘In the cuts resembling angels and saints, nay, grosser absurdities, pictures resembling the Blessed Trinity.’

throne "with little propensity for refined pleasures;"¹¹ and, in natural consequence, native genius and cultivated intellect

was proscribed just at the time we were going to receive the qualifications that would have enabled us to succeed in it; at the time when Spenser, Fairfax, and a number of other ingenious men, were cultivating and gathering knowledge of all kinds, ancient and foreign, and when Lord Bacon, like another Columbus, was leading us to the discovery of new worlds in the regions of knowledge. It is a misfortune never to be entirely retrieved, that historical painting should not have been suffered to grow up amongst us at the same time with poetry and the other arts and sciences, whilst the genius of the nation was yet forming its character, in strength, beauty, and refinement."—BARRY'S *Inquiry into the Obstructions to the Acquisition of the Arts in England*, pp. 122-125.

¹¹ See the beginning of WALPOLE'S *Account of Painters of the Reign of George the Second*.

"D.—' I meant no harm, nor did I think it would offend your majesty, when I intended it for a new-year's gift.'

"Q.—' You must needs be ignorant, then. Have you forgot our proclamation against images, pictures, and Romish reliques, in the churches? Was it not read in your deanery?'

"D.—' It was read. But, be your majesty assured, I meant no harm when I caused the cuts to be bound up with the service-book.'

"Q.—' You must needs be very ignorant to do this after our prohibition of them.'

"D.—' It being my ignorance, your majesty may the better pardon me.'

"Q.—' I am sorry for it, yet glad to hear it was your ignorance rather than your opinion.'

"D.—' Be your majesty assured it was my ignorance.'

"Q.—' If so, Mr. Dean, God grant you his Spirit and more wisdom for the future.'

"D.—' Amen, I pray God.'

"Q.—' I pray, Mr. Dean, how came you by these pictures? Who engraved them?'

"D.—' I know not who engraved them—I bought them.'

"Q.—' From whom bought you them?'

"D.—' From a German.'

"Q.—' It is well it was from a stranger. Had it been from any of our subjects, we should have questioned the matter. Pray let no more of these mistakes, or of this kind, be committed within the churches of our realm for the future.'

"D.—' There shall not.'

"This matter occasioned all the clergy in and about London, and the church-wardens of each parish, to search their churches and chapels, and caused them to wash out of the walls all paintings that seemed to be Romish and idolatrous, and in lieu thereof they caused suitable texts, taken out of Holy Scriptures, to be written."—See BARRY'S *Inquiry into the Obstructions to the Acquisition of the Arts in England*, pp. 121-124, *note*.

in art as entirely neglected as though they were useless alike to the well-being of the state, and the dignity of man.

Although the taste of Charles the First for collecting works of art did not distinguish his successors on the throne, and native talent in art had fallen into utter neglect, yet the practice of collecting ancient works continued, in some degree, to characterise the British aristocracy, and, probably, the example of France, under Louis the Fourteenth, had combined with the increasing wealth of Britain to render objects of *virtù* the necessary decorations of their mansions. For it appears that at the time under consideration, many English families were collectors, and that the practice soon increased, until, towards the close of the century, it had become a kind of mania amongst them, the extravagant indulgence of which was in no degree excused by any patriotic or enlightened consideration of the claims of native talent. For, except in the case of the painter of portraits, native talent appears to have been cherished only to aid the purposes of the dealer in ancient works,¹² to decorate carriages, ceilings of rooms, walls of staircases, &c. of the establishments of the wealthy; and to paint signs for shops, for the sale of which there was a market established in Harp Alley. And when it is recollected that, till the beginning of the reign of George the Third, every house of business in London displayed a sign of one kind or other, projecting into the street, so that persons walking along had a succession of pictures, such as they were, continually in view, sign-painting appears to have been the greatest resource of the British painter for employment.¹³

¹² See Pamphlet of the Incorporated Society of Artists, before quoted.

¹³ The painting of ceilings and staircases was much in vogue, and sometimes the rooms, but, more frequently, the compartments over the chimney and doors, were filled with some kind of picture, which was seldom the original work of any master, but commonly the production of some copyist who subsisted by manufacturing such pieces, and was glad to furnish a landscape on a half-length canvass for forty or fifty shillings. This fashion continued about half a century, and had greatly declined

The patronage of the aristocracy was bestowed on portrait-painters (principally foreigners), and on such other persons only as could aid them in acquiring the works of other nations and other times. Hence, in the early part of the reign of George the Second, we find established in London a regular trade in works of art, cherished by fashion,¹⁴ which

when exhibitions were established in London.—See EDWARDS'S *Anecdotes*, Introduction; and also his notice of Mr. Wale, for an account of signs, pp. 116, 117.

“April 2, 1711.

“There are daily absurdities hung out upon the sign-posts of this city, to the great scandal of foreigners, as well as those of our own country who are curious spectators of the same. There is nothing like good sense to be met with in those objects that are every where thrusting themselves out to the eye, and endeavouring to become visible. Our streets are filled with Blue Boars, Black Swans, and Red Lions, not to mention Flying Pigs, and Hogs in Armour, with many other creatures more extraordinary than any in the deserts of Africa. I would forbid that creatures of jarring and incongruous nature should be joined together in the same sign; such as the Bell and the Neat's Tongue, the Dog and the Gridiron. The Fox and Goose may be supposed to have met, but what have the Fox and the Seven Stars to do with each other? and when did the Lamb and Dolphin ever meet, except upon a sign-post? As for the Cat and Fiddle, there is a conceit in it, and I do not object to it. It is usual for a young tradesman, at his first setting up, to add to his own sign that of the master whom he served; as the husband, after marriage, gives a place to his mistress's arms in his own coat. This I take to have given rise to many of those absurdities which are committed over our heads; and, as I am informed, first occasioned the Three Nuns and a Hare, which we so frequently find together. What can be more inconsistent than to see a Bawd at the sign of the Angel, or a Tailor at the Lion? An ingenious foreigner observes, that several of those gentlemen who value themselves upon their families, and overlook such as are bred to trade, bear the tools of their forefathers in their coats-of-arms.—*Spectator*, vol. i. No. 28, by ADDISON.

“In the *London Magazine*, 1737, is an article attributed to Hogarth, from which the following is extracted:—

“The picture-jobbers from abroad are always ready to raise a cry in the public prints, whenever they think their craft is in danger; and, indeed, it is their interest to depreciate every English work as hurtful to their trade of importing, by ship-loads, Dead Christs, Holy Families, Madonnas, and other dismal, dark subjects, on which they scrawl the

engaged the attention of merchants and dealers of various kinds, foreign and native, took large sums of money out of the country annually, and reared, instead of artists, skilful dealers, who, finding that knowledge of art was not invariably the companion of the wealthy collector, introduced to him, besides originals of rare merit, pictures of another sort of originality, some of which had been so frequently repaired by repainting, cleaning, and varnishing, that the various processes of restoration conferred upon them an originality very different from that for which they were sought ;¹⁵ and,

names of Italian masters, and fix on us poor Englishmen the character of universal dupes. If a gentleman with some judgment casts his eyes on one of those pictures, and expresses doubt as to its originality or perfection, the quack answers, 'Sir, you are no connoisseur; the picture is, I assure you, in Alesso Baldminetto's second and best manner, boldly painted, and truly sublime; the contour gracious; the air of the head in the high Greek taste; and a most divine idea it is.' Then, spitting in an obscure place, and rubbing it with a handkerchief, takes a skip to t'other end of the room, and screams out in raptures, 'There's an amazing touch! a man should have this picture a twelvemonth before he can discover all its beauties!' The gentleman, though possessed of judgment, ashamed to be out of the fashion by judging for himself, is struck dumb by this cant, gives a vast sum for the picture, very modestly confesses that he is, indeed, quite ignorant of painting, and bestows upon a frightful picture with a hard name, without which it would not be worth a farthing, a frame worth fifty pounds."

¹⁵ "Reflect on the calamitous intervention of the race of picture-cleaners, on what they necessarily take away in cleaning and lifting off the coats of varnish that may have been occasionally and indiscreetly put on in a long tract of time, according to the whims of the several possessors; and also, what these cleaners afterwards add in the way of refreshing, restoring, and repainting. Like a pestilential blast, they sweep away every vestige of the pristine health and vigour of well-nourished tints, leaving nothing to remain but a hoary meagreness and decrepitude."—BARRY'S *Letter to the Dilettanti Society*, p. 9.

"A little before the jubilee of 1700, a resolution was taken to repair the ceiling of the palace known by the name of 'The Little Farnese,' built by Augustine Chigi, under the pontificate of Leo the Tenth. The painting which Chigi had caused to be executed here by Raphael rendered the name of Chigi as famous in Europe as the pontificate of Alexander

besides this variety, there was another, more extensive still, of *original copies*, made abroad and at home, which found their way into collections as the works of certain great artists, whose names appear to have been luxurious appendages, indispensably necessary, in one way or other, to the mansions of the wealthy.¹⁶ Hence, some collections of the works of the old masters present to the spectator acquainted with the principles of art, far more perfect evidences of the rivalry of fashion among collectors, than of

the Seventh. Carlo Maratti having been chosen to repair the paintings which represented the history of Psyche, this able painter declined to make any other reparation than such as could be effected with pastel; 'because,' said he, 'if there should happen to rise hereafter an artist more capable than I am of joining his pencil with that of Raphael, he may efface my work in order to substitute his own.'"—Du Bos, *ut sup.* vol. ii. chap. ii.

¹⁶ "Artful men, both at home and abroad, have not failed to avail themselves of this passion for ancient art, . . . for vending, in the name of those great masters, the old copies, imitations, and studies, of all the obscure artists that have been working in Italy, Flanders, and other places, for two hundred years past."—BARRY'S *Inquiry into the Obstructions to the Acquisition of the Arts in England*, p. 74.

"It is remarkable that in a country as ours, rich, and abounding with gentlemen of a just and delicate taste in music, poetry, and all kinds of literature; such fine writers, in such able statesmen, &c. &c., and yet so few!—so very few!—lovers and connoisseurs in painting. The knowledge of painting, and what has relation to it among us, bears no proportion to the same class of knowledge among the Italians, French, Dutch, and Flemish. A copy or an imitation of a great man is presently of him; nay, pictures or drawings are frequently christened, as they call it, arbitrarily or ignorantly, as vanity, interest, or caprice has directed." The great end of art has been so little considered, that many are accustomed to look on pictures as they would on rich hangings. It is true, some kinds of pictures, like some kinds of books, can do no more than please. But the first object of high art is no more to be ornamental than the first object of an author is to decorate a library. Like poets, historians, and philosophers, painters have the power of instructing whilst entertaining the mind.—See RICHARDSON'S *Essay on the Art of Criticism*, p. 140, &c., and his *Discourse on the Science of a Connoisseur*. Lond. 1719. Reprinted by his son, 1773.

that extraordinary mental power which acquired for certain artists the homage of the intellectual world.¹⁷

Thus the various sources of patronage, through which the talent of a country is usually called forth, and cherished when it appears, were estranged from the British artists; and the enormous sums which continually flowed for the formation of collections of foreign works¹⁸ (a regard to which expenditure may reasonably be supposed to have influenced the feelings with which these collections were approached, and, not unfrequently, appreciated), embodied for their protection, besides family interests,¹⁹ the influence of the dealers,

¹⁷ "When the taste for collecting pictures revived [in England], after the commencement of the eighteenth century, it was not encouraged either by the succeeding kings or by the parliament, but solely by private amateurs. . . . These collections, which were formed by the end of the eighteenth century, are, however, of a very different character from those of the time of Charles the First. They betray a far less pure and elevated taste, and, in many parts, shew a less profound knowledge of art. We, indeed, often find the names of Raphael, Correggio, Andrea del Sarto, but very seldom their works. . . . As the only collection that is an honourable exception, and has been formed in the elevated taste of Charles the First, I must here mention that of Lord Cowper, at his seat at Panshanger, Hertfordshire."—*Works of Art and Artists in England*, by G. F. WAAGEN. Translated by H. E. LLOYD. Vol. i. pp. 38–40. Lond. 1838.

¹⁸ "We often hear of a sum given for a single work of an ancient master that equals the annual revenue of a gentleman's estate, and sometimes, in those cases, the ignorance of the purchaser, or the knavery of the seller, imposes a copy of little value instead of an original."—GWINN'S *Essay on Design*, &c. Lond. 1749.

¹⁹ "There is no enjoying a picture in peace while the proprietor is expatiating on its beauties. All pleasure is destroyed, all improvement prevented, when

The connoisseur his cabinet displays,
And levies heavy penalties of praise;
Exacts your admiration without end,
Watches your eye, nor waits till you commend.

Neither politeness nor prudence will allow you to dissent, however erroneous you may think his remarks, or misplaced his panegyric; for, in the present day, when old pictures bear a price so extraordinary, to hint a doubt of the various, and often incompatible, merits which the

which, being inimical to the advancement of modern art, of course greatly prejudiced the claims of native talent.²⁰

Yet British talent, thus made to appear worthless, and British artists, for all legitimate purposes, rendered useless, were not unfrequently necessary (as well as foreign) behind the scenes, to the qualifying of ancient works to adorn the mansion of the wealthy collector; for the magic wand of the dealer who supplied him could not always infuse into old canvass those charms of the connoisseur—name, touch, and

owner of the celebrated work chooses to ascribe to it, seems not only an insult, but an injury, since it tends to depreciate his property, as well as to disparage his taste.”—SHEE's *Rhymes on Art*, p. 87, note.

“Some years since, a very honest gentleman (a rough man) came to me, and, amongst other discourse, with abundance of civility, invited me to his house. ‘I have,’ said he, ‘a picture by Rubens; ’tis a rare good one. Mr. — came t’other day to see it, and says ’tis a copy. G—d—n him, if any one says that picture is a copy, I’ll break his head! Pray, Mr. Richardson, will you come and give me your opinion of it?’” —RICHARDSON's *Discourse on the Science of a Connoisseur*, p. 150. Lond. 1719.

The value of property of doubtful originality must always be very precarious. Innumerable instances of enormous variation in the prices at which the same work has been sold within short spaces of time might be adduced, but one will suffice:—

“‘A Repose in Egypt,’ by Titian. This picture belonged to the far-famed Orleans Collection, and was sold out of it for 250 guineas. Mr. Champenowne, swayed by the Orleans stamp, thought it a bargain for 2000*l.*; and we hope and believe the late Mr. Wilkins (the architect) thought otherwise, as it was put up at 1600*l.* when his pictures were sold. A prudent public bid nothing then, and not much now;—430 guineas rejected; it will probably, if put up again, come down still lower.”—See *Athenæum*, No. 761, May 28, 1842.

²⁰ The English painters have to contend against the interests of a set of men whose business is to sell pictures, and who, unable to make dealing in works of living artists (particularly those of their own countrymen) answer their purpose, make a point of depreciating them, and of cherishing in amateurs the absurd notion that the age of a picture regulates its claim to esteem.—*L'Etat des Arts en Angleterre*, par M. ROUQUET, de l'Académie Royal de Peinture, &c. Paris, 1755.

antiquity, till the modern painter's art had performed upon it the mysterious work of preparation.²¹

Hence, genius that might have enriched Great Britain was wasted, high mental attainments rendered useless, and the aid which art affords to civilisation but partially realised, and that only amongst the wealthy. Notwithstanding that the portrait-painter was exempted from this common neglect, by the inability of the amateur of antiquity, or of the dealer, to impair the charm of the modern practice of that branch of art, yet he was, perhaps, less *certain* of being employed than his professional brethren, who were patronised by dealers in old pictures, coachmakers, and sign-dealers, for he was dependant on address, connexions, and other circumstances, which commonly usurped the right of talent, and influenced the wealthy to hold up to the gaze of admiration, and to the enjoyment of rank and fortune, persons of ordinary capacity, whilst artists of talent were neglected. Rouquet, after

²¹ Barry, in his *Inquiry into the Obstructions of the Acquisition of the Arts in England*, says, "Our dilettanti and picture-collectors (for the most part) misemploy the little time they bestow upon the arts; they value themselves upon their discernment in distinguishing the different styles, manners, touches, and tints of the masters, as they call them. Whilst many of our dilettanti are thus eagerly pursuing a piece of insignificant and dangerous knowledge (as it exposes them to fraud and imposition), they neglect advantages that their superior education offers, which, if cultivated with the same pains, would infallibly put them in possession of a real taste, and of such a discernment in higher matters as must do honour to themselves, and be highly useful to the arts; they would then be a happy check upon that over-fondness of mechanical excellence which naturally grows up amongst the artists, they would require of them the nobler flights of dignity, elegance, poetical fancy, and judgment." (Pp. 149-151.) The same writer, in his edition of Pilkington's *Dictionary of Painters* (1798), enumerates about fourteen hundred, and divides them into three classes, *i.e.* original masters, their disciples, and those who imitated the works of others, with so great a similitude of style, touch, and colouring, that copies are often mistaken for originals, though, he affirms, to penetrating judgment, the difference between them is very perceptible.

having resided thirty years in London, tells the world in his work on the state of the fine arts in England (1775), that the English amused themselves with the arts, without bestowing much consideration on the artists; that the portrait-painter was more dependent on the influence of powerful friends than on talent; that the artist who happened to be the favourite, was constrained to work incessantly, because Fashion, having usurped the place of Reason, required that all the world should be painted by the same person; that the arts had so little influence among us, that the painter to the king alone enjoyed the protection of the crown;²² that all favourable consideration and lucrative situations were controlled by regard, direct or indirect, to political power; and that artists of talent, without the right of suffrage at elections, or without friends who had it, never gained any thing.

But, be the cause what it may, it will appear from events, that whatever genius in art adorned Great Britain during the reign of George the Second, was so little valued, that it was passed over almost without notice; and that such patronage as did happen to be bestowed on British artists, rarely lighted on the head of any one whose works outlived his day.

Walpole has recorded that, during this reign, Mr. Kent was, by the patronage of the queen, of the Dukes of Grafton and Newcastle, and of Mr. Pelham, and by the interest of

²² It appears to have been, from a very early period, the practice of the crown to appoint a painter with a salary. Antonio More was, about 1550, painter to Queen Mary. "He had one hundred ducats for his common portraits. But still ampler rewards were bestowed upon him when sent into England to draw the picture of Queen Mary, the intended bride of Philip. They gave him one hundred pounds, a gold chain, and a pension of one hundred pounds a-quarter, as painter to their majesties. He made various portraits of the queen: one was sent by Cardinal Granvelle to the emperor, who ordered two hundred florins to [be paid to] Antonio."—*Anecdotes of Painting in England*, edited by Rev. J. DALLAWAY, vol. i. p. 237. Lond. 1826. 8vo.

his constant friend, Lord Burlington, made master-carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown;²³ the whole, including his works at Kensington, producing 600*l.* per annum.

By Lord Burlington's interest he was employed on various works, both as painter of history and portrait, and yet it must be allowed that, in every branch, partiality must have operated strongly to make his lordship believe that he discovered any merit in his friend.²⁴

Of Mr. Shackleton, who succeeded Mr. Kent in court favour and fashion, ordinary inquiry can learn nothing more than that he enjoyed the honour of being painter to the king. Walpole merely says, Mr. Shackleton was painter to the king, and died 16th March, 1767. Of Mr. Thornhill,

²³ Jervas died 1739, at which time Hogarth was forty-two years of age, and Allan Ramsay thirty. Hogarth, when he had attained the sixtieth year of his age (in 1757), was appointed painter to the king, and Ramsay, on the death of Hogarth, in 1764, succeeded him in that appointment, at the age of fifty-five.

²⁴ "The recompenses of a sovereign come next to the attention of our countrymen and contemporaries. If he distributes his favours impartially, they are an encouragement to artists; which they cease to be when they are misplaced. It would be much better for a sovereign to distribute no favours at all, than to do it without judgment. When an artist sees a prize given to talent inferior to his own, he becomes conscious of its injustice, and feels it to be an affront."—Du Bos, *Reflexions sur la Peinture*, &c. vol. ii. sect. 12.

The reader desirous of judging for himself as to the merits of Mr. Kent as an artist, is referred to the embellishments of SPENSER's *Faërie Queene*, 3 vols. Lond. 1751. 4to.

See also HOGARTH's *Burlington Gate*, a satire on Kent, Lord Burlington, and Pope.—IRELAND's *Hogarth*, vol. iii. p. 280.

Hogarth has recorded that portrait-painting was almost the only branch of art that enabled a painter to procure a tolerable living, and the only one by which a lover of money could acquire a fortune; that neither England nor Italy ever produced a more contemptible dauber than the late Mr. Kent, and yet he gained the prize at Rome. In England he had the first people for his patrons; and, to crown the whole, he was appointed painter to the king.—IRELAND's *Hogarth*, supplementary vol.

son of Sir James, who had also the honour of being painter to the king, we know less; for biography is alike silent as to his works, his life, and his death.²⁵ But of Ramsay, who possessed much knowledge and taste as a portrait-painter, though he was not court-painter during that reign, biography makes honourable mention. According to Rouquet, Ramsay was an able painter, who brought with him from Italy a taste that acknowledged no other guide than Nature, and his pictures were marked by that mental truth and firmness which agreeably characterised his conversation.

Walpole, in the mention he makes of about thirty-five other painters of the reign of George the Second, remarks of Giacomo Amiconi, an historical painter who came to England, that as portraiture was the one thing necessary to a painter in this country, he was obliged to betake himself to that employment.

About 1735, Van Loo, having lost his property in Paris by speculating in the schemes of the celebrated John Law,²⁶ came to London to paint portraits, and all the town sought to be painted by him. He bore away the chief business from every other painter, and drove artists who, before his arrival,

²⁵ The obscurity in which the appointments of court-painters of the reign of George the Second is involved, renders any notice that can be taken of them, somewhat unintelligible.

Walpole says, Kent died in 1748; Rouquet says, Shackleton was painter to the king in 1755, and Walpole, that Shackleton died in 1767. Yet we find that Hogarth, who is reported to have succeeded his brother-in-law, Mr. Thornhill, as king's painter, was appointed in 1757, ten years before the death of Mr. Shackleton. Hence, it appears probable that the king had more than one painter at the same time.

²⁶ John Law, a Scotchman, was a great financial speculator. He established in Paris a bank, in connexion with the celebrated Mississippi scheme. In 1718, it was declared a royal bank, and the shares rose to twenty times their original value. All France was seized with a rage for gambling in this imaginary wealth. Law was thought so much of in France, that he became comptroller-general of the finances; but at length the baseless fabric of the vision gave way, and plunged a vast number of people into ruin.—See *Life of Law*. *Edinb.* 1791. 4to.

were fashionable, into distress and poverty. For some time after his arrival, the entrance to his residence was rendered like the door of a theatre, by the number of carriages in attendance; and so anxious was fashion to obtain the advantage of priority of sittings, that the person who kept the registry of sitters was continually tempted by bribes to change their order of succession. The number of portraits commenced by Van Loo was immense; and to render his harvest, during the mania of the wealthy, rich and complete, he adopted the practice of calling in professional aid, introduced into England by Sir Godfrey Kneller,²⁷ which enabled him to complete a quantity of portraits that, had he relied on himself alone, he could not have accomplished.

After passing four years in London, with the advantages of a full tide of court favour, great tact, and professional talent, Van Loo returned to France, taking with him a considerable property.²⁸

Whilst the English were caressing and enriching Van Loo, Giles Hussey, a young Englishman, highly accomplished as an artist both by nature and education, returned from studying in Italy, to develop in his native land an ideal world of grandeur and beauty. But, as the wealthy

²⁷ Kneller, who was adopted by the English, painted nothing but portraits. He used to say, "*I paint the living that I may be enabled to live.*" His practice was to paint the heads and hands of his pictures only; the draperies, ornaments, and backgrounds, were painted by English, Dutch, and Flemish artists. It was Sir Godfrey who established in England this practice of manufacturing portraits, which has since been brought to great perfection in our country. A modern author remarks, that "in England they get up portraits as they manufacture pins; each passes through several hands—one making the head, another the point. They will soon require as great a variety of artists to produce a whole-length portrait, as are required of tradesmen to equip a *petit maître*."—See the celebrated *Letter of the Abbé LE BLANC to the Abbé Du Bos*, written about 1738.

²⁸ For an account of Van Loo, see DEZALLIER D'ARGENVILLE, *Abrégé de la Vie des plus Fameux Peintres*, Supplement, pp. 268-277 (*Paris*, 1752); IRELAND's *Hogarth*, vol. iii. pp. 44, 45; ROUQUET, *L'État des Arts en Angleterre*, pp. 58-61; and WALPOLE, vol. iv. p. 115, *et seq.*

English generally had not learned to recognise genius in art, until the testimony of Europe, or the interest of some dealer, had put upon it the stamp of celebrity, Hussey, on arriving in London, found his great professional attainments useless, and was, consequently, driven (as he used to say) to the drudgery of painting portraits as a means of subsistence.

In the pursuit of that uncongenial employment, the originality of his mind, which ordinary men could not well appreciate, exposed him to much illiberality; and, having contended with adverse circumstances till he imbibed disgust for the world, he retired to the country to repose on the protection of a brother.²⁹

Hussey's drawings left at Bologna, notwithstanding that old ones are continually being removed to make room for superior merit, are still preserved there, and shewn for their excellence; and a picture he painted of Bacchus and Ariadne, for the Duke of Northumberland, is still at Sion House.³⁰

²⁹ Britton's notice of Hussey, in his *History of Wiltshire*, tells us, that for some years he earned his scanty meals by making copies of a likeness he had painted of the Pretender when at Rome; that on Mr. Duane calling on Hussey to order one of the copies for a nobleman, and to invite the painter to meet his distinguished friend at dinner, Hussey declined the invitation, offering as an apology, that his only shirt was then with his laundress!

³⁰ See NICHOLS' *Literary Anecdotes*; and also for the following, extracted originally from the *History of Dorsetshire*:—

"Giles Hussey, whether considered as a man or an artist, will ever be remembered, by those who knew him, with no less admiration than respect and esteem. He was entitled to the former by his extraordinary genius, skill, and elegance, in his art; to the latter, by those virtues and amiable dispositions of mind which conciliate affection and secure regard. He was of an ancient family in Dorsetshire, and born at Marnhull, February 10, 1710. He was educated at Douay and St. Omer, and commenced studying the arts under Richardson, but soon became the pupil of Damini, a Venetian artist then in London, with whom he subsequently went to Bologna. Soon after their arrival the Italian robbed the young artist of his money and most of his clothes, and Hussey, after enduring poverty and shame several months, was relieved by Signor Gislonzoni, who had been ambassador from the states of Venice to the court of

Barry says, "It would be arrogating too much to suppose that, in my scheme of study, I was any other than a follower in the track Mr. Hussey had chalked out, and which his impatience, or his misfortune, his own want of fortitude, or the impudent, shameless perseverance of his opponents, prevented him from carrying into execution, and, I fear, brought about a tendency to mental derangement which left the matter hopeless. To be the happy instrument of introducing to his country the true sublime style of historical art, founded upon the Grecian purity of design, and blended with whatever was great and estimable in the celebrated leaders of the Italian schools, and their followers, who imitated and improved upon them, required an unusual felicity and extensive concurrence of circumstances, which were liable to interruption and impediment from many and very different quarters. In a conversation I once had with the Duke of Northumberland (who was Hussey's friend and patron), his grace told me, as a matter which he could not account for, that he had once proposed to Mr. Hussey, as employment which he thought would be perfectly agreeable, to make drawings, large as the originals, of all the celebrated antique statues; that he would build a gallery to place them in; and that Hussey refused. I could not help observing to the duke, that I was not surprised at Mr. Hussey's declining such a proposal; that it was to be expected from a man who had been forming himself (together with other studies) upon those antiques, in order to acquire abilities for the production of other and original works, in which opportunities might occur of disputing for the palm of

London. Having studied at Bologna between three and four years, Hussey went to Rome, and became the pupil of Hercule Lelli. Upon Hussey inquiring of Lelli the terms on which he could be received, Lelli replied, 'What we receive from God we should give *gratis*. The liberal arts are not to be sold. I receive you as a friend, not as a scholar, and wish to be known to you and called by that title.'"—HUTCHINS' *History and Antiquities of Dorset*, vol. iv. pp. 154-160; *Literary Anecdotes of the Eighteenth Century*, vol. viii. pp. 177-192.

excellence with those very antiques themselves.
 The duke seemed to feel what I said respecting this excellent man, and, in a manner that did his grace great honour, expressed much regret that he had not thought of some other way of employing his abilities, and that Hussey himself was much to blame in not pointing out some undertaking which might meet both their wishes."³¹

Barry goes on to say that, after much struggling, Hussey retired with disgust from an art in which no man was ever better qualified to succeed. He had talents which would have done honour to the best ages of Greece and Italy. The purity and elegance of his taste, his deep knowledge of all the parts which compose the human figure, and the fidelity and precision of his drawing, ought to have gained him admirers, patrons, and friends, and would have done so in any other country in the world.

He was called out of Italy before he had completed his scheme of art by a study of colouring, and a practice of the pencil, adequate to his other excellencies. But, notwithstanding all, his *Ariadne at Northumberland House* is, even in these respects, not inferior to his contemporaries; whilst I am not afraid to say that, in every other, it would be difficult to find any figure superior to it, in the best productions of the best ages of Italy. Had he gone on from such a beginning, vigorously pursuing his practice, and giving birth to his fancy, what might not the nation have expected? But he was neither fit for the age, nor the age for him.³²

"All suffering doth destroy, or is destroy'd,
 Even by the sufferer; and, in each event,
 Ends—some, with hope replenish'd, and rebuoy'd,
 Return to whence they came—with like intent,
 And weave their web again; some, bow'd and bent,

³¹ BARRY's *Letter to the Dilettanti Society*, pp. 125–132.

³² See BARRY's *Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England*, and also his *Letter to the Dilettanti Society*.

Wax gray and ghastly, withering ere their time,
 And perish with the reed on which they leant;
 Some seek devotion, toil, war, good, or crime,
 According as their souls were form'd to sink or climb;

"But ever and anon, of griefs subdued,
 There comes a token like a scorpion's sting,
 Scarce seen, but with fresh bitterness imbued;
 And slight withal may be the things which bring
 Back on the heart the weight which it would fling
 Aside for ever * * * * *

Childe Harold, canto iv.

On the eve of the events here recorded, Hogarth had attained the vigour of life, and stood alone in the world of art; but, instead of having been sought after, encouraged, and cherished in the circles of wealth and power, as a being of a thousand years, conferring, by his talents, honourable distinction on his country, he learned, from neglect, that in order to sell his pictures, he must have recourse to auctions, and to other humiliating contrivances, which seldom brought to him, as a remuneration, more than one-tenth of the prices brought by the same works on their first changing hands after his death.³³

But the grasp and power of his mind, instead of being subdued by that neglect which crushed other men, sought protection by discovering, and appealing to, a new source of patronage.

He had attained the thirty-second year of his age when he married,³⁴ and, finding his share of the ordinary patronage of his day insufficient for the maintenance of his family, his thoughts turned to the painting and engraving of modern moral subjects, treating them as a dramatic writer would do, but making the picture the stage for the players, and by certain actions and gestures exhibiting a *dumb show*,—a

³³ For an account of the prices obtained by Hogarth for his works, and the prices they have produced since, see Chapter IV.

³⁴ Hogarth married in 1729.

field not broken up by the painter's art in any age or country;³⁵ considering that, if he could so use his power in painting as to strike the passions, he could, by engraving the subjects, make the whole civilised world patrons of his art, draw small sums from the multitude, and acquire a property for his family.³⁶

Thus impelled, this extraordinary artist commenced the development of his various energies, as painter, engraver, and publisher, of subjects of popular interest, intelligible alike to the people of all civilised countries.

In 1733, appeared his prints of "The Harlot's Progress," which produced an extraordinary sensation. Twelve hundred copies of them were immediately subscribed for. The subjects were copied as decorations for various articles of fashion; a piece was brought out at one of the theatres founded upon them;³⁷ and copies of them were engraved, of various sizes, and impressions spread throughout the country, and sold by means of hawkers.³⁸ Hogarth, rendered sen-

³⁵ "It is surprising how partial every nation, except our own, is to their artists. A Dutchman will prefer the high finish of his Mieris and Gerard Dow, his Ostade and Berghem; and the Fleming will celebrate his Rubens and Vandyke, Teniers and Rembrandt. The Frenchman will boast of his Le Brun, Le Sueur, Bourdon, and dispute the merit of his Poussin even with Raphael; while the Italian looks on them with contempt. And even in Italy, every province disputes for the merit of its own school against all the others; whilst the Englishman, pleased with every thing that is not the production of England. . . . This partiality to the productions of their own country, as it is built on a just foundation, has something in it highly commendable, if not carried to too great an excess. . . . But this is not the case of our modern connoisseurs. Impartiality is not their merit; they, on the contrary, obstinately shut their eyes to the merit of their own countrymen only, and, whilst they discover imaginary beauties in every thing that is foreign, endeavour to shut up all the avenues to the advancement of arts in their own country." — *The Lives of the most Eminent Modern Painters, who have lived since, or were omitted by, De Piles*, by J. B. [UCKERIDGE], Preface. Lond. 1754. 8vo.

³⁶ See supplementary volume to IRELAND's *Hogarth*, p. 29, *et seq.*

³⁷ NICHOLS' *Biographical Anecdotes of W. Hogarth*. Second edition. Lond. 1782. 8vo.

³⁸ IRELAND's *Hogarth*, *ut supra*, and also *A Conference between a*

sible by these acts of piracy, that published engravings were the common property of all adventurers, and of the danger to which his enterprise was consequently exposed, called a meeting of his professional brethren, and an application to parliament for a bill to secure to artists exclusive enjoyment of the copyright of their own works was the result.³⁹

Up to the time of these publications, there were but two print-shops in London.⁴⁰ Their trade consisted in foreign prints, and in English engraved portraits, and was of very limited and unimportant extent.⁴¹ But the introduction to the town, from time to time, of Hogarth's visible forms of virtue and vice (published at his house, the Golden Head, Leicester Fields), by constituting framed and glazed prints, fashionable decorations of rooms, among the middle classes of society, making collectors for folios, and awakening among dealers a general spirit of enterprise in engraved works, imparted to that trade an entirely new character; and the copyright act obtained by Hogarth in 1734-35 (the 8th of George the Second),⁴² having imparted security and

Painter and an Engraver, by THOMAS ATKINSON, Painter, p. 28, &c. Lond. 1736. 12mo.

³⁹ See *L'État des Arts en Angleterre*, par M. ROUQUET.

⁴⁰ ROUQUET, *ut sup.*

⁴¹ In 1711, Lord Shaftesbury mentions that the English were then collecting engravings, drawings, copyings, and original paintings, of the Italian school.

⁴² *8th George II.*—"Whereas, divers persons have by their own genius invented and engraved *historical* and other prints and there have been *base copies* made of them, to the great detriment of the inventor:

"It is enacted, That any *designer* shall have the copyright of his design (whether *engraved by or for him*), and a penalty is laid on all who shall pirate the whole or any part of the *print*."

7th George III.—The former act having been found insufficient for the purposes thereby intended [and query, Was the first act considered to apply to *historical prints only?*], the first clause is altered, and two are enacted; *first*, extending and explaining, by adding to *historical or other prints*, the words, "*prints of any portrait, conversation, landscape,*" &c.; and, *second*, putting under the protection of the act, all prints, &c. from ancient pictures or sculpture, in like manner as if the print had been

confidence to the various interests growing out of the new state of things, print-shops were opened in various parts of the town; and, whilst the works they exposed to view, by drawing the attention of the public, aided in making artists known, and in diffusing taste for art, they constituted an entirely new characteristic of the metropolis of Great Britain.

This demonstration of the power of painting and engraving to originate articles of commerce, by diffusing pleasurable instruction among the public, was the commencement of that important chain of events, which, by extending the British print-trade throughout the civilised world, emancipated those arts from the extreme of neglect and uselessness in which they had hitherto been held among us. And thus the British *public* became honourably distinguished as affording the first source of real patronage enjoyed by the British artist.

At that early period, British painters were but few; they, however, held periodical meetings, and managed the affairs of their Academy in St. Martin's Lane, by a committee chosen annually.⁴³ They had read that, in Greece, nothing

engraved from the original design of the *engraver*. This appears strong, but may be explained by the words following—"and if any person shall engrave *any copy of any such print*," which, with the common sense of the thing, must limit the operation of the act to what is understood by piracy, or copies of the *print*, and not of the *picture*; otherwise, any lithograph copy stolen from a picture exhibited at the Royal Academy, or elsewhere, would prevent the painter or proprietor of the picture from having it engraved at all afterwards.

17th *George III.* seems, by the preamble, to amend the means for the enforcement of the former acts.

⁴³ Previous to exhibitions, the artists of this kingdom seemed few in number, and fewer of note; they, however, held assemblies at stated periods, managed their affairs by a committee of sixteen, chosen annually, and supported their Academy in St. Martin's Lane by a subscription among themselves; at which place most of the present artists received the rudiments of education in the art of design. For the rest, they were, generally speaking, the property of picture-dealers, their principal employers, and held by them in a kind of vassalage.—See *The Conduct of the Royal Academicians*, §c. p. 6.

gave greater dignity than pre-eminence in the arts; that merit of this kind changed a common man into a great personage, so as to place him on a level with those who were entrusted with the most important offices of the state. The public press reminded them from time to time of the efforts made in France to cultivate intellect in art, and of the deference paid to it;⁴⁴ and they felt sensibly the degradation of their own state of vassalage, which they attributed chiefly to the influence of the dealers in ancient works. Hitherto unable to emancipate themselves from this thralldom of the picture-dealer, or to elevate themselves above the practice of decorating coaches,⁴⁵ and painting signs for the market in Harp Alley,⁴⁶ Shoe Lane, they made plans for effecting that purpose the ordinary topic of conversation at their meetings.⁴⁷ But Hogarth stood alone, the sole occupant of the field of patronage created by his own genius, and dependent upon the million.

⁴⁴ "About two hundred paintings, and other prize pieces, of the Academy of Painters at Paris, are daily visited by the curious of all nations at the Louvre. What a discouragement it is to the ingenious men of Great Britain, that we have no annual prizes to reward their pains and application!"—Copied from a daily newspaper by the *Gentleman's Magazine*, 1737.

⁴⁵ "If some Mæcenas, some publick spirit, would set the design [of an Academy] on foot, and get it confirmed by a government charter, as 'tis in France, . . . thou great English genius, to what heights wouldst thou tower!"—ATKINSON'S *Conference between a Painter and Engraver*, p. 30. 1736.

⁴⁶ See EDWARDS' *Anecdotes*, p. 37.

⁴⁷ The following is extracted from *The Adventurer*, of Dec. 5, 1752:—

"I am, at present, but an humble journeyman sign-painter in Harp Alley; for, though the ambition of my parents designed that I should emulate the immortal touches of a Raphael or a Titian, yet the want of taste among my countrymen, and their prejudice against every artist who is a native, have degraded me into the miserable necessity, as Shaftesbury says, 'of illustrating prodigies in fairs, and adorning heroic sign-posts!' However, as I have studied to improve even this meanest exercise of the pencil, I intend to set up for myself, and to reduce the vague practice of sign-painting to some standard of elegance and propriety."

⁴⁷ *Conduct of the Royal Academicians*, &c. p. 7.

CHAPTER II.

COMPARISON OF THE RELATIVE PROGRESS OF LITERATURE AND OF ART IN GREAT BRITAIN—RISE OF NATIVE TALENT IN ENGRAVING—BOOK-EMBELLISHMENTS—BOYDELL—SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE—SALES OF WORKS OF ART BY AUCTION, THE FREQUENT RESORTS OF FASHION—FOOTE'S SATIRE ON THE TASTE OF THE WEALTHY CONNOISSEURS—THE ARTISTS BEGIN TO EVINCE RESTLESSNESS IN THEIR FALSE POSITION, BY MAKING FUTILE EFFORTS TO ESTABLISH A PUBLIC ACADEMY BY SUBSCRIPTION, AND, SUBSEQUENTLY, A ROYAL ACADEMY—NEGOTIATION OF THE ARTISTS WITH THE DILETTANTI SOCIETY—THE DUKE OF RICHMOND OPENS HIS SCULPTURE-GALLERY TO STUDENTS.

" A firm believer, travell'd Torso took
His faith on trust, nor look'd at Nature's book :
The pure antique—his creed in every part,
The ancients—his evangelists of art ;
Their works the gospel of his taste receives,
And Rome's infallibility believes.

" Thus sects in art, as well as faith, are found,
And bigots even in *virtù* abound ;
Blockheads in parties hide their want of sense,
And strut in corporative consequence."

SHEE, *Elements of Art*, cant. i. p. 42. (Lond. 1809. 8vo.)

CHAPTER II.

THE progress of literature in Great Britain was so much in advance of that of the fine arts, that, at an early period, the many booksellers to whom the art of engraving was frequently necessary for the illustration of their publications, both original and translated, were in the habit of procuring plates from abroad, and sometimes of importing impressions of the plates already engraved for foreign editions.¹

¹ Extract of a letter written by Mr. Evelyn to Mr. Place, the bookseller, who was preparing for publication a new edition of Mr. Evelyn's translation of *The Parallel of Ancient and Modern Architecture*, dated 17th August, 1696 :—

“Mr. Place, —I have seriously considered y^r lett^r concerning y^r resolution of sparing no cost, whereby you may benefit the publiq, as well as recompense your own charge and industry (which, truly, is a generous inclination, not so frequent among booksellers), by inquiring what is wanting to our country (now beginning to be somewhat polished in their manner of building, and, indeed, in the accomplishment of the English language also), by the publication of whatever may be thought conducive to either. In order to this, you have some time since acquainted me with y^r intention of reprinting *The Parallel*, desiring that I would revise it, and consider what improvements may decently be added in relation to your general design. I cannot think of a more instructive expedient than by your procuring a good and faithful translation of that excellent piece which has lately been published by Monsieur D'Aviler, were he made to speak English in the proper terms of that art, by some person conversant in the French. I should add the contents of his chapters, and the excellent notes he has subjoined, to a better version of Vignole,

Many plates were also engraved by foreigners who resided amongst us, and a few by native artists. In 1703, Mr. Tonson, the celebrated publisher, went to Holland, to procure paper, and get plates engraved, for the splendid folio edition of Cæsar's *Commentaries*, published in 1712.² To the title-pages of most of the works published in London so early as 1720, the names of fifteen and eighteen booksellers are attached; and to the edition of *Hudibras* published with plates by Hogarth, in 1726, there are twenty. Yet, notwithstanding this evidence of trade in books, the gigantic

Mich^l Angelo, and the rest of our most celebrated architects and their works; together with all that is extant of antique, and yet in being, applied to use, and worthy knowing.

"The book has now been out between four or five years, and reprinted in Holland, as all the best and most vendible books are, to the great prejudice of the authors, by their not only printing them without any errata, by which the reader might reform them, or (as if they had none at all) correcting the faults themselves; which, indeed, that of the Paris edition (*faire as it seems*), & is in the elegancy of its character, exceedingly will neede, before it be translated, by whomsoever taken in hand. But as the letter and its other beauties exceede the Dutch edition, so do likewise the plates, which are done with that accurateness and care, as may almost com^ute for the oversights of the presse. I do not say the Holland sculps. are ill performed; but tho' they seeme to be pretty well copied, they will yet require a strict examination, and then I think they may be made use of, and a competent number of plates (provided they are not overmuch worn) procured at a far easier rate out of Holland, than by having them not so well graven here; for it is not the talent of every artist, tho' skilled in heads and figures (of which we have very few), to trace the architect as he ought. But if they could be obtained from Paris, as haply, with permission, they might, it were much to be preferred. . . . and now, if what I have said induce you to proceed in your laudable design, and that you would with it present the publiq with a much more elegant letter than I believe England has ever seene among all our printers, perhaps it were worth your while to render it one of the first productions of that noble presse which my worthy and most learned friend, Dr. Bentley (his ma^y's library-keeper at St. James's), is, with great charge and industrie, erecting at Cambridge."

—BRAY'S *Memoirs of Evelyn*, vol. ii. p. 279, *et seq.* Lond. 1819. 4to.

² NICHOLS' *Literary Anecdotes*, vol. i.

power and value of the printing-press appear to have been at that time unknown to the people generally.

In the reign of Queen Anne, London enjoyed the advantage of one daily newspaper (*The Daily Courant*), and of three several papers published three days in each week. In 1724, there were three daily papers, six weekly, and seven three times a-week.³

But, from the beginning of the reign of George the Second, the number of newspapers, and of every other kind of periodical publication, increased rapidly.

In 1731, *The Gentleman's Magazine* was established; in 1732, *The London Magazine*; and, in 1736, *The Literary Magazine*; and periodical essays, in imitation of Addison and Steele, &c. (few of which outlived their day), came forth in vast numbers.⁴

But the works to which embellishments were at this time applied do not appear to have been calculated for extensive sale, being for the most part published in quarto volumes; and all that we see or read of engraving, as it was practised in England, whether by foreign or by native artists, is evidence that, at the beginning of the reign of George the Second, it was in a very low state of cultivation, and, like painting, dependent principally on portraiture for patronage. At that time, some plates were engraved here by Vander-gucht, a Fleming, and by others; and, in mezzotinto, by Faber, a Dutchman.⁵ But the talent of George Vertue, an

³ In 1696, the coffee-houses of London had nine weekly newspapers; but at that time there was no daily paper.—See *Appendix to the Life of Ruddiman*, by CHALMERS, pp. 434, 435. *Lond.* 1794.

⁴ The number of newspapers sold annually in England, on an average of three years, ending with 1753, was 7,411,757,

— 1760, was 9,469,790.

—See *Appendix to the Life of Ruddiman*, by CHALMERS, *ut supra*.

⁵ Faber engraved the portraits of the members of the Kit Cat Club, 1735. This club was formed in 1703, in favour of the Protestant succession of the House of Hanover, and consisted of distinguished wits and statesmen among the Whigs, lovers of their country and its constitutional liberties. They met at a house in Shire Lane, and took their title from

Englishman, and the patronage he was fortunate enough to obtain, placed him for a time almost alone in the practice of

Christopher Cat, who excelled in making mutton-pies, which were regularly part of the entertainment of the Society.

Portraits of the members of the club were painted by Kneller, of a size that has since been called "Kit Cat," the canvass of which is thirty-six inches by twenty-eight.

These pictures came into the possession of Mr. Tonson, the bookseller, who was secretary to the Society, and the engravings from them were published in one volume, and sold by J. Tonson, in the Strand, and J. Faber, at the Golden Head, Bloomsbury Square.—See NICHOLS' *Literary Anecdotes*, and BOYDELL'S *Catalogue*.

The following letters are interesting evidence of a very early attempt having been made to produce an English print after an ancient painter of great celebrity :—

From MR. BARLOW, Painter, to the celebrated JOHN EVELYN, on dedicating a Plate of Titian's Venus to him, and also MR. EVELYN's Reply.

"Worthy Sr,—I have been bold to present you with a small piece of my endeavours. I hope your goodness will pardon my confidence, in that I have presumed to dedicate it unto you, conceiving no one to be more worthy, or to whom I am more obliged for those civill favours I have received from you.

"It may seeme strange that another's name is to the work, but my occasions not permitting me so much spare time to finish it, Mr Gawood my friend did, who desyeres his name might be to it, for his advantage in his practise, so I consented to it.

"The drawing after the original paynting I did, and the drawing and outlines of this plate; I finished the heads of both the figures, and the hands and feet, and likewise the Doge and the landskape.

"As etching is not my profession, I hope you will not expect much from me. Sr, if you shall be pleased to honner my weake (yet willing) endeavours with your acceptation, I shall ever rest obliged for this and former favours.—Your servant, FRANCIS BARLOW.*

"From the Black-Boy, over against St. Dunstan's, Fleet Street, this 22d of December, 1656."

MR. EVELYN'S Reply.

"Sr,—I had no opportunity by the hand which convey'd it to return

* There are six books of animals engraved from drawings by Barlow, and a set of cuts from Æsop's *Fables*.—See WALPOLE'S *Anecdotes*.

his art ; so much so, indeed, that he used to say, "It seems as if the ball of Fortune was tossed up to be a prize to Vertue."⁶

you my acknowledgments for the present you lately sent me, and the honour which you have conferred upon me, in no respect meriting either so great a testimony of y^r affection, or the glorious inscription, which might better have become some greate and eminent Mæcenas to patronise, than a person so incompetent as you have made choyce of. If I had been acquainted with your designe, you should on my advice have nuncupated this hand ; some monument of your skill and dexterity to some great one, whose relation might have been more considerable, both as to the encouragement and the honour which you deserve. From me you can only expect a reinforcement of that vallue and good esteeme which before y^r merites had justly acquired, and would have perpetuated ; of another you had purchased a new friend ; nor lesse obliged the old ; because lesse exposed him to envy ; since by this you ascribe so much to me, that those who know me better, will on the one side be ready to censure your judgment, and on the other, you put me out of all capacity of making you requital. But since your affection has vanquished y^r reason so much to my advantage, though I wish the election were to make ; yet I cannot but be very sensible of the signal honour, and the obligation which you have put upon me. I should now extol your courage in pursuing so noble an original, executed with so much judgment and art ; but I forbear to provoke y^r modesty, and shall in the meane tyme, that I can give you personal thanks, receive your present as an instance of your great civility, and a memorial of my no lesse obligation to you, who remaine, S^t, your, &c.

"Says Court, 23d Dec. 1656."

See EVELYN'S *Memoirs*, edited by WILLIAM BRAY, Esq. Vol. ii. pp. 155, 156.

⁶ See Walpole's notice of Vertue's *Life*, and also the pamphlet entitled *A Conference between a Painter and an Engraver*, by THOMAS ATKINSON, from which the following is extracted :—

"I am sorry to have to observe that, till the present professors sprung up, of which Mr. Vertue for portraits, and Mr. Vandergucht for history, are the chief, we had scarcely any masters for engraving among us, unless we reckon Mr. Faithorn (died 1691) and Mr. White (died 1704) for heads, and Mr. Smith (died 1720) in mezzotinto.

"I cannot but lament the little encouragement given to historical engravers, beyond what they find in engraving frontispieces and other incidental plates for books. But the history-painter's case is as bad, or worse ; portraits, the interest of which dies usually with families, being the chiefly esteemed paintings in England."

Nor do his talents and industry appear to have been more advantageous to himself than they were to his country, by their tendency to elevate British art; and they also bestowed upon it that valuable collection of materials for the history of art, which, after Vertue's death, were purchased by Horace Walpole, and published under the title of *Anecdotes of Painting*.

In 1724-25, appeared Rapin's *History of England*, written in French, and published in quarto at the Hague. The contents of that work proved so interesting to the English, that it created among them a great sensation, which the translation by Tindal extended throughout the country. The English edition was brought out in octavo, with portraits engraved by Vertue; the first volume in 1725, and the last in 1731, comprising, in the whole, fifteen volumes. But the desire of the people to become acquainted with the work was so deep, and spread so wide, that the octavo edition was altogether inadequate to supply the demand. In 1732-33, another edition, in folio, was published in weekly numbers, embellished with portraits, and was, perhaps, the first embellished work published in numbers in London. The various notices taken of this work by the periodical press of the time leave unquestionable the importance that was attached to it.⁷ Vertue, who engraved for it, has recorded that

⁷ An article in *The London Magazine*, 1732, p. 360, speaking of Rapin's *History*, says, "He hath shewn that the people have their rights as well as kings their prerogatives; that our monarchy was not absolutely hereditary; for, of all the kings, from the Conquest to Henry the Eighth, above half were non-hereditary; and how dreadful were the effects of the struggles of our kings with the people for absolute power! He has well described ecclesiastical tyranny, and shewn by what vile arts the Romish clergy got very nearly three-fourths of the land of England into their own hands; how they pleaded an exemption from all law and punishments, even for the most horrid crimes, murder not excepted. In Henry the Second's reign there is evident proof of above one hundred murders committed in six years by priests and men in holy orders; and yet the king found it impossible to get a law for subjecting them to the civil

thousands of copies were sold weekly, and that it became all the talk of town and country.⁸

This developement of the public mind opened a field for engraving in England that soon drew from Italy and France, to reside amongst us, some of the most distinguished ornaments of that branch of art; and it was on this newly discovered predilection of the million that Hogarth, in 1733, embarked his hopes of finding patronage for his talents by engraving.

The success of Rapin's *History*, which closed at the abdication of James the Second, induced Tindal to bring it down to the accession of George the Second. The continuation was brought out to correspond with the first part, in weekly numbers (in folio), and was similarly embellished with portraits.⁹ *The History of England*, Hogarth's publications,¹⁰ Dubosc's copies of Picart's *Religious Ceremonies* (published also in weekly numbers),¹¹ his copies of the Car-

power. In a word, Rapin's *History* will furnish the people of England with the best materials against the two worst evils under the sun, *i. e.* superstition and tyranny; and therefore this book should be in the hands of every Englishman, and engraven on his heart."

Tindal's Dedication of Rapin's *History* to His Royal Highness the Prince of Wales, brings to the reader its own peculiarly rich reward. Persons who cannot conveniently refer to the *History* itself, will find the Dedication in *The Gentleman's Magazine*, 1733, p. 356.

⁸ See WALPOLE's *Life of Vertue*, in his *Catalogue of Engravers*, pt. ii. p. 8. *Strawberry Hill*, 1763. 4to.

⁹ The *Continuation* of Rapin by Tindal was finished 1747, forming two volumes, and the great success of the work so far exceeded the expectations of the publishers, that they complimented Mr. Tindal with a present of 200*l.*; and Frederick, Prince of Wales, to whom the work was dedicated by Mr. Tindal, presented him with a gold medal worth forty guineas.—See NICHOLS' *Literary Anecdotes*.

¹⁰ Hogarth lived to employ a generation of engravers—Ravenel, Grignion, and Walker. Gravelot and Scotin ornamented books. Of these, Hogarth employed on his plates Ravenel, Grignion, and Scotin.

¹¹ Picart's work, *The Religious Ceremonies of all the Nations of the World*, was published in seven volumes, folio, at Amsterdam, from 1723

toons, the battles of Blenheim, Pine's copies of the tapestry in the House of Lords, and other engraved works then in progress, combined with the periodical press to constitute the first features of the people's new source of knowledge and pleasure.¹²

The connexion thus in course of formation between painting, engraving, the printing-press, and the public, from 1733, proceeded under such favourable encouragement, that between 1740 and 1750, engraving began to develope considerable native talent, and young Englishmen commenced

to 1728. Walpole says, "Dubosc, having undertaken to give Picart's *Religious Ceremonies* in English, brought over Gravelot and Scotin to carry it on, and it came out weekly."

On making application at the British Museum to see Dubosc's Battles of Blenheim, his copies of Picart's *Religious Ceremonies*, and the first series of historical prints produced in England after English artists (Hayman and Blakey), published by Messrs. Knapton, 1751, 52, all of which prints appear important, as tending to shew the progress of British art, the writer was told by Mr. Josi, the keeper of the prints, that the Museum does not possess any of them.

¹² In 1711, Nicholas Dorigny came to England to engrave plates from Raphael's Cartoons. It was proposed that they should be executed at the queen's expense, and the lord-treasurer Oxford was much Dorigny's friend; but, he having required between four and five thousand pounds for remuneration, the project was abandoned. Subsequently, Dorigny entered on the undertaking by subscription, at four guineas each set of prints, and the work being too heavy for one person, he brought from France Dubosc and others to aid him. Dubosc shortly left Dorigny, and commenced engraving for the London booksellers, and established a print-shop, the Golden Head, Bloomsbury Square. Dubosc, in his turn, having required aid, brought over Gravelot from Paris. Dorigny having finished his undertaking, on the 1st of April, 1719, presented to George the First two complete sets of the Cartoons. He received in acknowledgment one hundred guineas, and the honour of knighthood.—See WALPOLE'S *Catalogue of Engravers*, pp. 108–111.

About 1733, James Christopher Le Blon, a Fleming, promulgated and entered upon a project for copying the Cartoons in tapestry. He made drawings of them; buildings were constructed in the Mulberry Grounds, Chelsea, and looms were erected in them, but the project failed.—WALPOLE'S *Catalogue of Engravers*, p. 122.

travelling abroad to study that art.¹³ A number of portraits had already been engraved after Kneller and others; and the portrait-painters, generally, became alive to the advantages resulting to their branch of art from the new state of things, and had recourse to mezzotinto for aid. As a means of becoming more generally known, they published, and exhibited in print-shop windows for sale, likenesses of distinguished characters, engraved after their own pictures.¹⁴

The succession of illustrated editions of celebrated English works gradually increased in number, and improved in character; and the rivalry of the spirit of trade now sought to raise magazines in public favour, by embellishing them with engraved portraits, views, maps, &c. The variety of engravings thus required to illustrate the works which issued from the press, taught the public eye to look for, and the mind to require, embellished books, aided the progress of public taste, and afforded employment to draughtsmen and engravers, though in a humble walk of art. Hayman, the most distinguished English historical painter of his day,

¹³ Boydell	born 1719, died 1804.
Strange	— 1721, — 1792.
Basire (went abroad to study) —	1730, — 1802.
Ryland (went abroad to study) —	1732, — 1783.
Woollett	— 1735, — 1785.
Sharp	— 1740, — 1824.
Rooker	— 1743, — 1801.

¹⁴ "*De la gravure en manière noire.*—Ce talent est un peu tombé en Angleterre. Smith, qui vivoit du tems de Kneller, fit des portraits admirables dans cette manière. Elle coûte peu à celui qui la fait, et par conséquent, à celui qui l'achète; elle s'est presque entièrement consacrée au portrait. Les peintres de quelque réputation, et ceux qui n'en ont point, cherchent également à se célébrer par son moyen; ils font graver un ou plusieurs de leurs portraits dans ce genre, sous toutes sortes de prétextes, mais le dessein de s'afficher est leur véritable motif. Le nom du peintre est au bas de la planche, il le lit avec complaisance en parcourant l'étalage des marchands d'estampes; c'est un témoignage public de son existence, d'ailleurs peut-être obscure; il n'en demandoit pas d'avantage."—ROUQUET, *L'État des Arts*, &c. pp. 126, 127.

found the most important sources of employment for his talent in scene-painting, in decorating Vauxhall Gardens, and in designing for books.¹⁵ His price for a drawing was usually two guineas. The other English designers rarely charged more than one; though it is recorded that Mr. Lownes, the publisher, gave to Wale for each of his designs for *Clarissa Harlowe* half-a-crown extra, by which act of liberality the artist pocketed nine guineas for eight designs.¹⁶

The progress of knowledge and taste in the various branches of art in Great Britain was, at this time, very much aided by the talents of Gravelot, a French artist, who resided here, and became remarkable alike for industry and for the variety of his acquirements. Besides his designs and engravings for books, he was much employed to make drawings of monuments and other antiquities, and to design for cabinet-makers, upholsterers, &c. To pursue his various occupations uninterruptedly, he commonly excluded himself from the world, and thereby was enabled, on returning to his native country in 1745-46, to take with him a large sum of money, the fruit of his talent, industry, and economy.¹⁷

¹⁵ Hayman painted for Vauxhall Gardens four pictures from Shakespeare, to embellish the Prince of Wales' Pavilion. They were so much esteemed by Mr. Tyers, the proprietor, that he had copies made from them for the Gardens, and removed the originals to his own residence. Among the other embellishments were four pictures of events which occurred in the successful war of 1756. Among the works illustrated by engravings from Hayman's designs, are Moore's *Fables* (Lond. 1744, 8vo.); Hanmer's *Shakspeare* (6 vols. Oxford, 1744, 4to.), with designs by Hayman, and engraved by Gravelot; Milton's *Works*, with designs by Hayman (Lond. 1749, 4to.)

¹⁶ See *Literary Panorama*, vol. iii. p. 593. 1808.

¹⁷ Gravelot's designs and engravings are in many English books published from 1735 to 1745. But, perhaps, some of the best specimens of his knowledge and taste are to be found in *Il Decamerone*, Lond. 1757, 5 vols. 8vo. 111 plates. The title-pages and vignettes (of the latter of which there are a great number) are perhaps equal to any thing of their kind that has been done since in any country. The larger subjects mostly belong to a higher class of art, and are less distinguished by their

In 1741, Boydell, a young English engraver, dependent altogether on the resources of his own mind, began to publish a series of views in and about London, drawn and engraved by himself. The size was folio and the price (one shilling) was engraved on the margin of each plate. The encouragement bestowed on these works by the public induced Boydell to extend his plan till it comprised views in England and Wales; and the perfect success that attended this undertaking between 1741 and 1755, appears to have been conclusive evidence to him that fortune was within reach, if not within grasp.¹⁸ He soon embarked the fruit he had reaped from his first enterprise in more daring speculations, by employing the talents of other engravers on plates after pictures by several celebrated ancient masters; and the cheering influence of the result extended his view so far over the still unexplored regions of Hogarth's new world of patronage for engravings, as to tempt him into a series of

approach to perfection. It is recorded that, on the return of Gravelot to France, the Paris booksellers employed him and other French artists, the first of their day, to embellish certain works in such a manner that the publishers judged it well to give the honour or disgrace of them to other nations. *Il Decamerone* (Lond. 1757), and *Les Contes de La Fontaine* (Amsterdam, 1762), are of those publications. And it is worthy of remark, that whilst the publishers repudiated them, by affixing *Londra* to the title-page of one, and *Amsterdam* to that of the other, the designers and engravers of the embellishments (the real source of honour or disgrace) have attached their own names to them. They are French all over, let the title-pages say what they may; they cannot be mistaken for the productions of any other nation.

¹⁸ These views, looked at now, the distance of nearly a century from their date of publication, are remarkable evidence of the changes which that space of time has made, alike in the various localities they represent, in the public taste for works of art, and in the state of art itself. In the present day, such talent as they evince would not enable an artist to live; yet they originated for Mr. Boydell the fame and fortune which he acquired. The whole series was, after many years, republished in one volume.

The copy of this series now in the Library of the British Museum was presented by Mr. Boydell to the sister of Sir Joseph Banks, and

speculations, which, cherished by continued encouragement, rapidly followed each other, spreading British engravings abroad, bringing wealth to the speculator,—which he again embarked in new projects,—and, by keeping its current flowing amongst artists during a period of upwards of half a century, controlling their studies, and governing their practice, had, no doubt, a powerful influence on the formation of the national character of British art; whilst, at the same time, it turned the foreign print trade in favour of Great Britain. From 1750, the talents of our countrymen, Rooker, Ryland, Strange, and Woollett, as engravers, began to command respectful consideration. In 1751, Strange commenced his well-known series of prints after celebrated old pictures, which he published himself. In 1751–52, were published in London, by Knapton and Dodsley, the first series of historical prints, after designs by Englishmen,—Francis Hayman, and Nicholas Blakey.¹⁹ In 1752, Reynolds returned from studying abroad, and commenced his professional career of glory as a portrait-painter. In 1752, Zuccarelli came to reside in England; and in 1752, Dalton

the autograph note that accompanied it, of which the following is a copy, is attached to one of the blank leaves:—

“Alderman Boydell’s respectful compliments to Miss Banks, desires her acceptance of a collection of prints. The author does not claim any merit in the execution of them, but presumes it may be thought worthy of remark, that it is the only book that ever had the honour of making a Lord Mayor of London.

“*Cheapside, 29th March, 1792.*”

¹⁹ The subjects of the prints (which have become very scarce) were, “The Landing of Julius Cæsar,” “Caractacus, the British Prince, before Claudius at Rome,” “Conversion of the Britons to Christianity,” “The Settlement of the Saxons in England,” “Alfred receiving the News of a Victory over the Danes,” and “The Battle of Hastings.” The size of the prints is fifteen by eighteen and a half inches. Copies of several of them were engraved small for Smollett’s *History of England* (Lond. 1758, 8vo.), and again in 1763. Blakey studied and resided principally in Paris, yet he designed for several English works. See an edition of Pope’s *Works*. Lond. 1753. 8vo.

commenced his varied career as draughtsman, engraver, printseller, publisher, librarian to George the Third, &c. He employed, in his work on Greece and Egypt,²⁰ the talents of Messrs. Basire, Mason, Chatelain, Vivares, and other engravers. In 1753, Cipriani came to reside in England, and conferred on British art the advantage of the example of his learning and grace. In 1755, Stuart returned from Greece, and commenced the folio edition of his celebrated work on Athens, the first part of which was published 1762, with engravings by Basire, Rooker, Strange, Walker, Grignion, &c. In the same year, Wilson returned from studying in Italy, and commenced his distinguished career, by painting landscapes too refined for the taste of most of the wealthy collectors of his day. And the country may fairly acknowledge itself indebted to the periodical press for its endeavours, at this early period, to aid art in its struggles for existence, by calling (although in vain) the attention of government to its national importance. The following evidence of that fact, which shews somewhat of the spirit of the times, is extracted from *The London Magazine* of 1740:—

“Next to enriching the nation at home by manufactures and commerce, and asserting its honour and interests abroad, one would think that the care of every administration would be to adorn it, by encouraging the liberal arts and sciences. Self-love, at least (if no other motive), should naturally produce this effect. Arts and sciences have constantly been the second care of every government that made the honour and interests of the nation its first. Augustus Cæsar left nothing to be added, either to the Roman empire or the arts and sciences, and even counted the beautifying of Rome among the glories of his long reign; and Louis the Fourteenth

²⁰ See *Gent.'s Mag.* March 1791. It is there said, that Dalton was the first Englishman who had views engraved illustrative of Greece or Egypt; but the remark is certainly erroneous, at least as regards the former country. If not earlier, such views were published in Sir George Wheler's *Journey into Greece*, printed in London in 1682.

acquired as much honour to himself, and, it may be, more real advantage to his kingdom, by his protection of the arts and sciences, than by his conquests. He has rendered the French language the universal language of Europe, and has made France the standard of fashion, at least, to every other nation; from which two circumstances alone, very important advantages have arisen to that kingdom, to the prejudice of almost every other. There never was a time when the generality of a nation were more inclined to encourage arts and sciences than this nation seems to be at present, by the numerous and liberal subscriptions of individuals to whatever wears but their name. They are lavish and indiscriminate, as often the effect of solicitation, acquaintance, or charity, as the reward of merit; whereas, such a general disposition ought to be concentrated into proper establishments, where the care and expense of those in the government should take the lead. But as not one single instance of the kind has yet appeared, it may be supposed that those who compose the administration have been so much engaged by their great avocations of politics, treaty-making, armies, excise, elections, hunting, &c., that they have had no time as yet to give to their second cares."

Such appear to have been the persons and events which crowded rapidly on each other, and extended the influence of the impulse first given by Hogarth to British art; and the movement soon acquired additional and important aid from the perception, tact, and perseverance, of Mr. William Shipley, a gentleman who had long laboured at a scheme for giving a new direction to the minds of the rising generation, and calling into active exercise faculties which had hitherto been latent. This he attempted on the plan of the Society of Arts, &c., which had been established by Dr. Madden,²¹ in Dublin, in 1740. In 1754, Mr. Shipley

²¹ "The Rev. Dr. Madden, in order to encourage the spirit of invention, among other benefactions hath given 100*l.* a-year, to be distributed to the natives of this kingdom (Ireland) only, by way of premiums, in

brought together Lord Folkestone, Lord Romney, Dr. Hailes, and a few of his own friends, who founded the Society for the Encouragement of Arts, Manufactures, and Commerce, of London.²² The Society was rendered dependent on the support it might derive from annual subscribers; and the number at starting being few, the distinguished persons who came forward to aid its purpose, liberally made themselves responsible for any deficiency that might result from making the experiment.

The support of the country generally, however, soon conferred national importance on the Society, and its career commenced by offering premiums for the discovery of cobalt, and the cultivation of madder; and rewards of merit to boys and girls under fourteen years of age, varying from 1*l.* to 5*l.*, and to youth of both sexes between fourteen and seventeen, rewards varying between 2*l.* and 5*l.*, for the best drawing in each class. Subsequently, it gave to persons of mature age, as rewards of merit in painting, sculpture, architecture, and engraving, gold and silver medals, and sums of money various in amount. The premiums of painting and sculpture, as the Society acquired strength, ranged from small sums, as high as to 140*l.* each; and manufactures and commerce were equally encouraged. The annual distribution of prizes was a scene of great ceremony and display, witnessed by an immense number of persons; reports of which being spread throughout the country by the daily papers, awakened fresh

the following manner, *i. e.* 50*l.* to the author of the best invention for improving any useful art or manufacture; 25*l.* to the person who shall execute the best statue, or piece of sculpture; and 25*l.* to the person who shall finish the best piece of painting, either in history or landscape; and which shall be approved of as such by the Dublin Society, on or before the 1st of January in every year. The first premium to commence January next."—*Gentleman's Magazine*, 1740, p. 94.

²² "Mr. Shipley lived at Northampton. He came to town several times during 1752 and 1753, respecting his project of establishing a Society to give rewards, after the manner of a Society then established in Ireland."—*Nichols' Literary Anecdotes*, vol. v. p. 295.

emulation; whilst the various residences of the successful candidates gave frequent evidence that the Society's influence had extended to the continents of Europe and America. And the city of London became so sensible of the Society's importance, that, in 1765, the Common Council voted to it a benefaction of 500*l*.²³

From its commencement, in 1754, to 1778, it distributed in premiums and bounties 24,616*l*. 4*s*. 8*d*., of which 16,290*l*. 19*s*. 8*d*. was given to reward merit in science, and 8325*l*. 5*s*. to merit in the polite arts. During many years, most of the distinguished artists of London were, both in youth and manhood, indebted to this Society for the encouragement and countenance it conferred on them by its rewards; and it constitutes, perhaps, the first combined effort made amongst us to call into general exercise the inventive faculty of man, as a power necessary to the improvement of every branch of our manufactures.

Soon after the rise of this Society, many persons became honourably distinguished by establishing manufactories of improved articles, some of which contributed to turn the currents of trade in favour of Great Britain. Amongst these, Mr. Wedgewood, a potter of Staffordshire, may be mentioned with pride. About 1755, he called around him, by liberal encouragement, the most skilful modellers of his day. He adopted ancient forms of celebrated elegance and beauty, to constitute the basis of new decorations, and thus created from our own earth articles of vast traffic. But the Society of Arts, notwithstanding the great national importance of its objects, does not appear to have received any aid or encouragement whatever from the government.

The exertions of persons of great liberality and intelligence, the private subscriptions of members, and the countenance of his late Royal Highness the Duke of Sussex, and

²³ See *London Magazine*, and *The Annual Register*, 1765. For the rest of the matter see the Society's *Transactions*, and also its register of premiums and bounties. *Lond.* 1778. Fol.

of other men of rank, honourably distinguished by the aid they afforded to the diffusion of knowledge among the people, combined to preserve the Society's existence to the present day amidst numerous rival institutions, most of which are, probably, its own offspring. But its force was spent during the last century, so far as its influence in connecting drawing with manufactures is concerned, in teaching the country the importance of that art; for the difficulty and expense of acquiring practical knowledge of the art itself placed it beyond the reach of the many, who might otherwise have rendered it a means of giving increased vigour to trade.²⁴

²⁴ "In the course of a few years," says Mr. Aikin, "the business of the Society became so multifarious and important, that it was necessary to arrange and classify it, in order that every subject might receive its due share of consideration. Hence arose the institution of Committees, to each of which was assigned its peculiar department; and subsequent modifications were introduced, from time to time, for the most part well calculated to ensure impartiality and despatch of business, till the Society acquired the form which, with no very material change, it retains at the present day."

"To exclude the members of this Society from the right of becoming candidates for its rewards would have operated as a direct discouragement to the institution itself, and would have deprived the public of many valuable communications. But the Society, aware that this right, like all others, might be abused to selfish and party purposes, has wisely gained the full advantage of the concession, and at the same time secured itself against almost the possibility of the abuse, by resolving that no reward, except an honorary medal, shall in any case be bestowed on a successful candidate who is at the same time a member of the Society. This rule is an important one on many accounts, but especially because it has the force of a direct declaration that the essence of the reward consists in the *honour*; that the difference between a silver and a gold medal does not depend on the relative commercial value of the materials out of which they are formed, but on the greater or less degree of merit of which the Society has chosen that it should be the representative. A medal of bronze, a cameo like the sculptured gems of ancient Greece, in short, any object combining the qualities of permanence and fine art would answer the purpose equally as well, perhaps, even better, as then, all idea of money value being excluded, no mistakes or misrepresentations, except wilful ones, could possibly occur. Towards the end of each session

Hence British manufactures struggled in vain against the advantages enjoyed by the people of continental Europe, in the production of articles of decoration and taste.

the committees, each in its own department, are required to revise the list of premiums annually proposed by the Society; to abolish those which are obsolete, to add to those which are defective, to adapt the conditions and dates to present circumstances, to suggest new ones, and to arrange the whole in the most convenient order; a work which requires for its proper performance a very extensive and accurate knowledge of the existing state of the arts, manufactures, and commerce, not only of this, but of many other countries, of the great desiderata in all these departments, and of the improvements which are not merely desirable, but also practicable. The rewards contained in this list go by the name of Premiums; those granted by the Society for other communications are called Bounties. In a premium, the conditions and the amount of the reward being fixed, the claimant having fulfilled the former is entitled to the latter, the committee having no right to take into consideration its intrinsic merit or demerit; whereas, in a claim for a bounty, the merit of the invention is one of the essential elements on which the report of the committee is founded."—See *An Address at the Annual Distribution*, by A. AIKIN, *Esq.* 27th May, 1817.

" If it be demanded of us," says Mr. Aikin, in a subsequent Address, " what statesmen, what writers, what artists, what men of science, have acknowledged the utility of this institution, by inscribing themselves among its members, we may reply by citing the names of Chesterfield, of Savile, of Burke, and of Pitt; of Reynolds, of Richardson, of Hurd, of Johnson, of Horace Walpole, and of Gibbon; of Hales, of Heberden, of Franklin, and of Maskelyne; and of Howard the just, a class by himself, friend of the friendless. We exhibit the works of art, and the models of useful and ingenious inventions, at the time that the rewards respectively voted for them are bestowed, thus gratifying a natural curiosity on the part of the members and their friends, as well as a very reasonable wish on the part of the candidates. I have often been asked why the Society thought fit to encourage, by their medals, the works in art of mere amateurs; and as the question may be put mentally by some now present, I shall take the liberty of stating, in a few words, the reasons which, in my opinion, fully justify the Society in continuing a practice which dates from the origin of the institution.

" The art of design is that of representing in model, or on a flat surface, any visible object. Whatever comes under the cognisance of the

The immense wealth that continued to flow in the current of fashion for the acquisition of pictures and other objects of

sense of sight is capable of being drawn; and when we reflect that to this sense we owe by far the greater number of our sensations, and those the most vivid and enduring, there needs surely no other reason to demonstrate the importance of an art which fixes the forms of fleeting things—either fleeting in themselves, or rendered so to man by the evanescent nature of his own life. Verbal description, or writing, which is language addressed through the sight to the understanding, is quite incapable of conveying clear ideas of many natural objects, which a simple outline correctly drawn will impress in an instant upon the mind. As far, therefore, as the power of making a true representation of the bounding lines of any object (for which nothing more is required than practice and the application of the common rules of perspective), the art of drawing, like that of writing, ought to form an essential part of liberal education. It is surprising how much we look and how little we see; what a large proportion of the compound image that enters the eye, whenever it is opened, fails to make the least impression on the mind. We are satisfied with the general sensation, and never take the trouble to analyse it; hence arises a vague and listless way of viewing things which, however agreeable to our indolence, is favourable neither to our improvement nor to our real enjoyment. To see is an art which requires to be taught, and those will see the most correctly, agreeably, and usefully, who are in the habit of analysing the multi-form picture painted by nature on the retina of the eye, in order to transfer its outline to paper.

“I may add, in farther justification of the Society for not restricting their rewards to professional exertions, that the encouragement and subsistence of artists must depend on the demand existing for their productions. This demand and this encouragement are more likely to be effective, and less under the control of fashion or prejudice, among those who have acquired some knowledge of art by the habit of practising its simpler forms, than of those who are alike ignorant of the theory and practice of what they profess to patronise; and whose praise or blame, being without knowledge, is sure to be exposed to the dictation, at least to the suggestion, of jealousy or intrigue. The medals about to be conferred on you have been adjudged by the Committee of Polite Arts, and have been sanctioned by the Society, under the guidance and direction of those members who are at the same time professional artists. All precautions have been taken to secure impartiality and justice; and if in any case we have erred, it is, I am sure, on the side of indulgence and liberality. The very act of becoming competitors for our medals shews the due value that you put upon them; and the highest gratification that

virtù, called into action the faculties of a number of ingenious men, adepts in the art of growing rich by flattering the prejudices of the wealthy who sought them; and it is recorded that portrait-painters were sometimes induced by these temptations to dabble in the dealer's art.²⁵ The spirit of the trade was aided by auction-rooms, built in different parts of the town to exhibit, and sell by auction, *recherché* objects of all kinds.²⁶ It must be borne in mind

the Society and its royal President can possibly receive, will be to find hereafter, among those who are this day rewarded, names worthy of being placed with those of Raimbach, Finden, and Schiavonetti; of Bewick, of Woollett, of Wyon; of Nollekens, Banks, Bacon, and Flaxman; of Landseer, Artaud, Mortimer, Romney, and Sir T. Lawrence, who here received the first due appreciation of their talents in the honorary rewards of the Society of Arts."—See MR. AIKIN'S *Address of May 12, 1829*.

²⁵ IRELAND'S *Hogarth*, supplementary volume.

²⁶ "On a bati à Londres, depuis vingt ou trente ans, plusieurs salles destinées à vendre des tableaux. . . . Quand une vente est affichée, la salle où elle doit se faire, . . . est ouverte pendant deux ou trois jours consécutifs, tout le monde peut y entrer, excepté la vile populace. Un officier de police, revêtu des marques de sa charge, en garde la porte. Le public à Londres se fait un amusement de cet étalage, à peu près comme à Paris de celui du salon, lorsque les ouvrages des artistes de l'academie y sont exposés. . . . Rien n'est si amusant que ces sortes de ventes, le nombre des assistans, les différentes passions dont on les voit occupés, les tableaux, le crieur même, et la tribune, tout contribue à la variété du spectacle. . . . Ces sortes de ventes ont rendu le goût des tableaux très général à Londres, elles l'excitent et le forment, on y apprend un peu à connoître les différentes écoles, et les différens maîtres; au reste c'est une espece de jeu, où les joueurs habiles dans ce genre, mettent subtilement en usage, tous les moyens imaginables de faire des dupes, et ils réussissent.—ROUQUET, *ut sup.* pp. 187-194.

Juvenal, in his seventh satire, has a happy allusion to the class of worthies who gain their livelihood by ingenuity of this sort. Thus translated by Gifford:—

"And truly, if (the bard's too frequent curse)
No coin be found in your Pierian purse,
'Twere not ill done to copy, for the nonce,
Machaera, and turn auctioneer at once.

that, at that time, sources of rational pleasure and mental improvement, such as in the nineteenth century are afforded to the million by the British Museum, National Gallery, Royal Institution, exhibitions of various kinds, and scientific institutions in all parts of the town, were then only within the reach of the few whose wealth enabled them to travel, or otherwise to make great sacrifices to obtain them; and these sales by auction were the only opportunities within common reach of seeing works of art, private collections being, like gold in a miser's coffer, useless to the public.²⁷ Such circumstances naturally awakened general curiosity, and a desire to attend the auctions was evinced by all classes.²⁸ But these were so well regulated for effecting their first purpose, that they became principally characterised as the resort and rendezvous of both sexes of the world of wealth and fashion; and persons who attended to buy and sell again, to commend or decry, as might be, knew well the

Hie, my poetic friend, in accents loud,
Commend your precious lumber to the crowd,
Old tubs, stools, presses, wrecks of many a chest,
Paccius' damn'd plays, Thebes, Tereus, and the rest."

²⁷ See Dedication to third edition of Buckeridge's translation of *DES PILES, on Painting*.

The practice of excluding the public from the pleasure of seeing private collections of works of art, appears to have been gradually superseded by the more liberal one of affording them the *entrée* on particular days. This latter practice has long been general, and has, no doubt, proved very advantageous to the progress of taste, and of native talent in art; while it has called forth considerations from visitors towards the persons in attendance to shew the pictures, which have rendered their situations excessively lucrative, and themselves somewhat consequential. To offer nothing less than gold in acknowledgment of the pleasure received, has been the practice with many persons.

An artist of distinguished talent, the keeper of a public gallery in the neighbourhood of London, having accompanied some friends to see a private collection, offered to the person in attendance a sovereign, who, with much address, replied, "Sir, I could not think of receiving any thing from you; I look upon you as a brother."

²⁸ See ROUQUET, *ut sup.*; and NESBITT's *Essay on the Necessity of a Royal Academy*. Lond. 1764.

vast importance attached by the amateur to whatever they said or did, and did not fail to turn their knowledge to good account. Works unsanctioned by such authority, though they had been the most perfect works of Raphael, would not, at an auction, have produced five shillings; whilst a damaged and repaired old canvass, sanctioned by their praise, found a purchaser, and a place in a noble's collection, at almost any price.²⁹

The growing extent of this trade, private and public, and the subtlety practised to render fashion its dupe, became so much matter of general notoriety among the reasoning and reflective, that it gave rise to a satire by Foote, called *Taste*, one of a series of entertainments given by him to the public, at the little theatre in the Haymarket, from 1751 to 1757, entitled *Foote's giving Tea to his Friends*. In the preface to *Taste*, he says, "I was determined to brand those Goths in science who had prostituted the useful study of antiquity to trifling superficial purposes, and who had blasted the progress of the elegant arts among us by unpardonable frauds and absurd prejudices."

This farce is at once so amusing, and so characteristic of the period under review, that, probably, little apology will be required for the introduction of the following extracts from it. The first discloses some of the mysteries of the manufacture of antiques; the second carries us into the auction-room itself:—

"ACT I. SCENE I.—*A Painting-Room.*

* * * *

"Enter BOY with PUFF.

"Boy. Mr. Puff, sir.

"Carmine. Let us be private. What have you there?

"Puff. Two of Rembrandt's etchings by Scrape, in May's Buildings;—a paltry affair—a poor ten-guinea job; however, a small game—you know the proverb—What became of you yesterday?

²⁹ IRELAND'S *Hogarth*, vol. iii.

"*Carm.* I was detained by Sir Positive Bubble. How went the pictures? The Guido, what did that fetch?

"*Puff.* One hundred and thirty.

"*Carm.* Hum! four guineas the frame, three the painting; then we divide just one hundred and twenty-three.

"*Puff.* Hold—not altogether so fast—Varnish had two pieces for bidding against Squander, and Brush five for bringing Sir Tawdry Trifle.

"*Carm.* Mightily well. Look ye, Mr. Puff, if these people are eternally quartered upon us, I declare off, sir; they eat up the profit. There's that damned Brush—but you'll find him out. I have, upon his old plan, given him copies of all the work I executed upon his recommendation; and what was the consequence? He clandestinely sold the copies, and I have all the originals in my lumber-room.

"*Puff.* Come, come, Carmine, you are no great loser by that. Ah! that lumber-room!—that lumber-room out of repair is the best-conditioned estate in the county of Middlesex. Why, now, there's your 'Susannah;' it could not have produced you above twenty at most; and, by the addition of your lumber-room dirt, and the salutary application of the 'spaltham-pot, it became a Guido, worth a hundred and thirty pounds; besides, in all traffic of this kind, there must be combinations. Varnish and Brush are our jackals, and it is but fair they should partake of the prey. Courage, my boy! never fear! Praise be to Folly and Fashion, there are, in this town, dupes enough to gratify the avarice of us all.

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"ACT II. SCENE I.—*An Auction-Room.*

"*Enter PUFF as M. le Baron de GRONINGEN, CARMINE as CANTO, and BRUSH. To them Lord DUPE, &c.*

* * * * *

"*Lord.* Sir, you have obliged me. All these you have marked in the catalogue are originals?

"*Brush.* Undoubted. But, my lord, you need not depend solely on my judgment; here's Mynheer Baron de Groningen, who is come hither to survey and purchase for the Elector of Bavaria,—an indisputable connoisseur; his bidding will be a direction for your lordship. 'Tis a thousand pities that any of these masters should quit England. They were conducted hither at an immense

expense; and if they now leave us, what will it be but a public declaration that all taste and liberal knowledge is vanished from amongst us?

"*Lord*. Sir, leave the support of the national credit to my care. Could you introduce me to Mynheer? Does he speak English?

"*Brush*. Not fluently, but so as to be understood. Mynheer, Lord Dupe, the patron of arts, the Petronius for taste, and for well-timed generosity, the Leo—and the Mæcenas—of the present age, desires to know you.

"*Puff*. Sir, you honour me very mightily. I was hear of Lord Dupes in Hollandt. I was tell he was one delatant, one curieuse, one precieuse of his country.

"*Lord*. The Dutch are an obliging, civilised, well-bred, pretty kind of people. But pray, sir, what occasions us the honour of a visit from you?

"*Puff*. I was come to bid for paints for de Elector of Bavaria.

"*Lord*. Are there any here that deserve your attention?

"*Puff*. Oh! dare are good pieces; but dare is one I likes mightily; the off sky, and home track is fine, and the maister is in it.

"*Lord*. What is the subject?

"*Puff*. Dat I know not; vat I minds, vat you call the draws and the colours.

"*Lord*. Mr. Canto, what is the subject?

"*Canto*. It is, my lord, St. Anthony of Padua exorcising the devil out of a ram-cat; it has a companion somewhere—oh! here, which is the same saint in a wilderness, reading his breviary by the light of a glow-worm.

"*Brush*. Invaluable pictures, both! and will match your lordship's Corregio in the saloon.

"*Lord*. I'll have them. What pictures are those, Mr. Canto?

"*Canto*. They are not in the sale; but I fancy I could procure them for your lordship.

"*Lord*. This, I presume, might have been a landscape; but the water, and the men, and the trees, and the dogs, and the ducks, and the pigs, they are obliterated—all gone.

"*Brush*. An indisputable mark of its antiquity—its very merit; besides, a little varnish will fetch the figures again.

"*Lord*. Set it down for me. The next?

"*Canto*. That is a 'Moses in the Bulrushes.' The blended joy and grief in the figure of the sister in the corner, the distress and anxiety of the mother here, and the beauty and benevolence of Pharaoh's daughter, are circumstances happily imagined, and boldly expressed.

"*Brush*. Lack-a-day, 'tis but a modern performance; the master is alive, and an Englishman.

"*Lord*. Oh! then I would not give it house-room.

* * * * *

"*Enter NOVICE*."

* * * * *

"*Brush*. Mr. Canto, the gentleman would be glad to see the busts, medals, and precious reliques of Greece and ancient Rome.

"*Canto*. Perhaps, sir, we may shew him something of greater antiquity—Bring them forward—The first lot consists of a hand without an arm, the first joint of the forefinger gone, supposed to be a limb of the Apollo Delphos—the second, half a foot, with the toes entire, of the Juno Lucina—the third, the Caduceus of the Mercurius Infernalis—the fourth, the half of the leg of the infant Hercules—all indisputable antiques, and of the Memphian marble.

"*Puff*. Let me see Juno's half foot. All the toes entire?

"*Canto*. All.

"*Puff*. Here is a little swelt by this toe, that looks bad proportion.

"*All*. Hey, hey.

"*Puff*. What's dat?

"*Canto*. That? pshaw! that? why that's only a corn.

"*All*. Oh!

"*Puff*. Corn! dat was extreme natural; dat is fine, the maister is in it.

"*All*. Very fine! invaluable!

* * * * *

"*Canto*. Bring forward the head from Herculaneum. Now, gentlemen, here is a jewel.

"*All*. Ay, ay, let's see.

"*Canto*. 'Tis not entire, though.

"*Nov*. So much the better.

"*Canto*. Right, sir; the very mutilations of this piece are

worth all the most perfect performances of modern artists. Now, gentlemen, here's a touchstone for your taste!

All. Great! great, indeed!

Nov. Great! amazing! divine! Oh, let me embrace the dear dismembered bust!—a little farther off! I'm ravished! I am transported! What an attitude! But then the locks! How I adore the simplicity of the ancients! How unlike the present priggish, prick-eared puppets! How gracefully they fall all adown the cheek!—so decent, and so grave, and—who the devil do you think it is, Brush? Is it a man or a woman?

Canto. The connoisseurs differ. Some will have it to be the Jupiter Tonans of Phidias, and others the Venus of Paphos from Praxiteles; but I don't think it fierce enough for the first, nor handsome enough for the last.

Nov. Yes, handsome enough.

All. Very handsome; handsome enough.

Canto. Not quite; therefore I am inclined to join with Signor Julio de Pampedillo, who, in a treatise dedicated to the king of the Two Sicilies, calls it the Serapis of the Egyptians, and supposes it to have been fabricated about eleven hundred and three years before the Mosaic account of the creation.

Nov. Prodigious! and I dare swear true.

All. Oh, true; very true!

Puff. Upon my honour, 'tis a very fine bust; but where is de nose?

Nov. The nose? what care I for the nose? Where is de nose? Why, sir, if it had a nose, I would not give sixpence for it. How the devil should we distinguish the works of the ancients, if they were perfect? The nose, indeed! Why, I don't suppose, now, but, barring the nose, Roubiliac could cut as good a head every whit. Brush, who is this man with his nose? The fellow should know something of something too, for he speaks broken English.

Brush. It is Mynheer Groningen, a great connoisseur in painting.

Nov. That may be; but as to sculpture, I am his very humble servant. A man must know damned little of statuary that dislikes a bust for want of a nose.

Canto. Right, sir; the nose itself, without the head, nay, in another's possession, would be an estate; but here are behind, gen-

tlemen and ladies, an equestrian statue of Marcus Aurelius without the horse, and a complete statue of the Emperor Trajan, with only the head and legs missing; both from Herculaneum. This way, gentlemen and ladies."³⁰

* * * * *

Whilst the wealthy collectors were thus furnishing their mansions with objects of *virtù*, and enriching the dealers, the artists followed their various employments, from portrait to sign-painting, and continued to study at their private Academy in St. Martin's Lane. They had become more numerous; and, notwithstanding the discountenance experienced by British art, genius and cultivated intellect had arisen among them.³¹ The Turk's Head, Gerrard Street, Soho, had become their rendezvous for transacting matters of business, and to many of them it was also a resort for passing their social hours. There, perhaps, some of them occasionally ruminated on their inability to give practical effect to their resolution of emancipating themselves from the thralldom in which they were held, and on those fascinations of art by which they had been seduced to follow it, with little countenance or reward, "in a country where poverty is infamous."³² For, as they possessed neither property nor political power in common (with the exception of the portrait-painters), they had no recognised right to respectful consideration.

The attempt made by Sir James Thornhill to found a

³⁰ *Taste*. A Comedy. Fourth edition. (Lond. 1778. 8vo.)

³¹ Hogarth, Reynolds, Wilson, Gainsborough.

³² "Men are tempted into the church by the prizes of the church, and bring into the church a great deal of capital, which enables them to live in decency, supporting themselves, not with the money of the public, but with their own money, which, but for this temptation, would have been carried into some retail trade. The offices of the church would then fall down to men little less coarse and ignorant than agricultural labourers. The clergyman of the parish would soon be seen in the squire's kitchen; and all this would take place in a country where poverty is infamous."—REV. SYDNEY SMITH'S *Letter to Archdeacon Singleton*. Lond. 1837.

Royal Academy in the reign of George the First, and the pamphlets which were from that time, at distant intervals, issued from the press by one or other of the artists,³² combine with other circumstances to shew that the academies raised by Louis the Fourteenth were kept by them continually in view as models for imitation, on which their hopes of emancipation were fixed.

But the failure of the attempt made in the reign of George the First, and the deficiency of taste for refined pleasures imputed to George the Second, were discouraging circumstances, which, when considered in connexion with the discountenance of native talent by the aristocracy, seemed to place between the leading artists and the attainment of their object a barrier that could only be removed by some accident which might render the protection of native talent in art fashionable, cause it to be sought after and cherished for a love of it, or for its national importance.

Till some such change occurred, it appeared as though no connexion between the arts, the crown, and the aristocracy, could be formed with advantage to the respectability or dignity of the artist. Nor was the prospect of attaining this great object much advanced by the power either of Mr. Kent or of Mr. Shackleton, the two court-painters during the greater part of the reign of George the Second, to demonstrate to the nobility, by the charms of their own productions, the value of art, or the existence, in Britain, of native genius worthy of encouragement.

Twenty years had already passed since Hogarth turned from the difficulties of acquiring the patronage of the wealthy and powerful, to repose on the million for the *protection* of his genius. The body of artists had, during those years, witnessed his success, and many of them were materially

³² See ATKINSON'S *Conference*, &c. Lond. 1736.
 GWYN'S *Essay on Design* — 1749.
 NESBITT'S *Essay on the Necessity of a Royal Academy* — 1755.
 Ditto, reprinted — 1764.
 SIR JOSHUA REYNOLDS' *First Lecture* — 1769.

benefited by the employment they derived from events which resulted from his enterprise; but his example does not appear to have suggested to any of them the means of opening a new source of extensive and permanent employment for their own talents.

No bond of union appears to have been formed among them, save that of sympathy, and their common interest in the St. Martin's Lane Academy. Each held and exercised his unrestricted rights of freedom, according to his taste or judgment, either for his own individual advantage, or for the good of the common cause. But, up to this period, no combined movement with a view to practical change appears to have been made amongst them.

The first recorded instance of their judgment and mode of procedure in matters of business, appears to have emanated from a few of the most influential among them, and was made known to the artists generally, by a printed circular, of which the following is a copy:—

*"Academy of Painting, Sculpture, &c. St. Martin's Lane,
"23d October, 1753.*

"There is a scheme on foot for creating a public academy for the improvement of painting, sculpture, and architecture, and it is thought necessary to have a certain number of professors, with proper authority, in order to making regulations, taking subscriptions, &c., erecting a building, instructing the students, and concerting all such measures as shall be afterwards thought necessary. Your company is desired at the Turk's Head, in Gerard Street, Soho, on the 13th November, at five in the evening, to proceed to the election of thirteen painters, three sculptors, one chaser, two engravers, and two architects, in all twenty-four, for the purposes aforesaid.

"(Signed) FRANCIS MILNER NEWTON, Secretary.

"P.S. Please to bring the enclosed list, marked with a cross before the names of thirteen painters, three sculptors, one chaser, two engravers, and two architects, as shall appear to you the most able artists in their several professions, and in all other respects the most proper for conducting the design. If you cannot attend, it is expected that you will send your list sealed, and enclosed in a

cover, directed to me at the Turk's Head, Gerard Street, Soho, and that you will write your name on the cover, without which no regard will be paid to it. The list, in that case, will be immediately taken out of the cover, and mixed with the other lists, so that it shall not be known from whom it came; all imaginable methods being concerted for carrying on this election without any favour or partiality. If you know of any artist of sufficient merit to be elected as a professor, and who has been overlooked in drawing out the enclosed list, be pleased to write his name, according to his place in the alphabet, with a cross before it."³⁴

Hence it appears that a general meeting was called, not to discuss the merits of the project, to consider the propriety of abandoning the principles of the St. Martin's Lane Academy, or to weigh the value of this new plan for emancipating native talent in art from its degradation, by winning for it the countenance and patronage of the aristocracy,—those points had either been already settled, or were considered unimportant; but the meeting appears to have been called, because the periodical subscriptions of *the many* were indispensably necessary to the support of the proposed establishment, and because it was deemed well to afford to the persons assembled the privilege of recognising the already nominated officers of that establishment by the mere form of electing them.

But the project failed; its defeated projectors fell back among their fellow-artists, probably with little advantage to the harmony of the whole body, since caricaturists made them the subjects of satirical prints.³⁵

Nothing appears to have occurred of importance to the rising world of art in Britain, from the period of this unlucky experiment till 1755, when the leading artists in painting, sculpture, architecture, and engraving, constituted themselves into a committee, to attempt to force the arts and themselves

³⁴ EDWARDS' *Anecdotes of Painting*, Introduction, pp. xxii. xxiii.; and also IRELAND'S *Hogarth*, Vol. I. Introduction.

³⁵ See EDWARDS' *Anecdotes* (Introduction and Notes), *ut supra*.

into notice, by appealing to the sympathies of *the public* on behalf of a project for establishing a merely nominal connexion with the crown, by the foundation of a Royal Academy of Arts. It was proposed to raise this establishment as charitable institutions are raised, by appealing to the benevolence of the public generally.

The project was developed to the world by a work of fifteen pages, the introduction to which announces that "a charter for such a Royal Academy has been prepared, by which the said committee of artists are to be empowered to receive contributions towards a fund for defraying the charge of the same. A plan has also been digested for directing the whole; and all that is further wanting to carry it into execution is the benevolence of the public."³⁶ It proposed that the establishment should consist of a president, thirty directors, fellows, and scholars, to be called the Royal Academy of London, for the improvement of painting, sculpture, and architecture; and the publication concludes with a list of the committee, of which the following is a copy:—

Francis Hayman, *Chairman*.
 George Michael Moser.
 Louis Francis Roubiliac.
 Thomas Hudson.
 George Lambert.
 Samuel Scot.
 Robert Strange.
 John Shackleton, Esq.
 William Hoare.
 Charles Grignion.
 John Ellys, Esq.
 Henry Cheere, Esq.
 Isaac Ware.

Richard Dalton.
 James Payne.
 Joshua Reynolds.
 Samuel Wale.
 Gavin Hamilton.
 John Gwyn.
 Thomas Sandby.
 Richard Yeo.
 Thomas Carter.
 John Astley.
 John Pine.
 F. M. Newton, *Secretary*.³⁷

³⁶ The project of founding a Royal Academy of Arts on charity appears to have been at that time very generally entertained. NESBITT, in his *Essay on the Necessity of a Royal Academy* (1755), says, "An institution like this will be as truly noble a charity as can be founded."

³⁷ *The Plan of an Academy for the better Cultivation, Improvement, and Encouragement, of Painting, Sculpture, Architecture, and the Arts of Design in general; the Abstract of a Royal Charter as proposed for Establishing the same; and a short Introduction.* Lond. 1755. 4to. The following

This appeal having alluded to a sum of money that had been rendered applicable to the cultivation of the fine arts

is an extract from the Introduction: "The more attention we bestow upon the arts, and the quicker relish we acquire for them, the more enlarged the province of pleasure becomes; and, what is equally worthy of consideration, the pleasures of individuals thus derived and obtained become so many inexhaustible sources of profit to the public. It is for the profit of the public that every individual should be employed, and that every vein of industry and ingenuity should be opened; the circulation is then both strong and equal, and every member of the commonwealth helps to communicate health and vigour to the whole. It is a disgrace to a commonwealth to have any want, having within itself the proper materials for supplying it; as also to pay at a foreign market for any production which a very little effort might create equally excellent in its own.

"The prodigious sums England has laid out at foreign markets for paintings, is but a trifle compared to the more prodigious sums expended by English travellers for the bare sight of such things as they despaired of ever seeing at home. But the loss in point of money is not so much as in point of character; for we voluntarily yield the palm to every petty state that has produced a painter, and by the language generally used on this subject, one would think England the only country in the world incapable of producing one; as if the genius of a painter were one kind of essence, and the genius of a poet another; as if the air and soil that gave birth to a Shakspeare and a Bacon, a Milton and a Newton, could be deficient in any species of excellence whatsoever.

"Whereas the whole secret lies in this. When princes for their grandeur, or priests for their profit, have had recourse to painting, the encouragement given to the professors gave spirit to the art, and then every one thought it worth while so to distinguish himself by encouraging it, in hope of sharing in the reward. If, then, the national character ought to be consistent, the present wild and neglected state of the arts, and of painting in particular, is worthy both of attention and concern. To bring about this desirable end, it has been thought expedient to solicit the establishment of a Royal Academy, under the direction of a select number of artists chosen by ballot out of the whole body. A charter for such a Royal Academy has been prepared, by which the said committee of artists are to be empowered to receive contributions towards a fund for defraying the charge of the same. A plan has also been digested for directing the whole, which, it is hoped, is not liable to any material objections; and all that is further wanting to carry it into execution, is the benevolence of the public. As, then, the undertaking is of a public nature,—as the expense

by a body of noblemen and gentlemen, the Dilettanti Society recognised the allusion, came forward, and entered into negotiations with the artists' committee.³⁸ But insurmount-

to the public will be inconsiderable in comparison to the advantages to be expected from it,—as one distinguished set of noblemen and gentlemen long ago set apart a sum of money to be applied to a similar purpose, when opportunity should offer,—as pecuniary rewards have been offered by another society of noblemen and gentlemen, to encourage young beginners; and as no foundation, however narrow its views and purposes, has yet wanted patrons and benefactors, it would be criminal even to suppose that this would be suffered to perish in its birth for want of assistance only."

³⁸ Of the origin of the *Society of Dilettanti*, the following account is given in the preface to the first volume of their work, entitled *Ionian Antiquities* :—

"In the year 1734, some gentlemen who had travelled in Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a society under the name of the *Dilettanti*, and agreed upon such regulations as they thought necessary to keep up the spirit of their scheme. As this narrative professes the strictest regard to truth, it would be disingenuous to insinuate that a serious plan for the promotion of arts was the only motive for forming this society; friendly and social intercourse was undoubtedly the first great object in view. But while, in this respect, no set of men ever kept up more religiously to their original institution, it is hoped this work [*Ionian Antiquities*] will shew that they have not for that reason abandoned the cause of *virtù*, in which they are also engaged, or forfeited their pretensions to that character which is implied in the name they have assumed."

The Society appear to have promoted the publication of *The Antiquities of Athens*, by Stuart and Revett, the first volume of which appeared in 1762.

"On a report of the state of the Society's finances in 1764," continues the preface already quoted, "it appeared that they were in possession of a considerable sum above what their current services required. Various schemes were proposed for applying part of this money to some purpose which might promote taste, and do honour to the Society; and, after some consideration, it was resolved, 'That persons properly qualified should be sent, with sufficient appointments, to certain parts of the East, to collect information relative to the former state of those countries, and, particularly, to procure exact descriptions of the ruins of such monuments of antiquity as are yet to be seen in these parts.'

"Three persons were accordingly elected for this undertaking. Mr.

able difficulties arose between the parties. Sir Robert Strange has recorded that he was present at the meetings,

Chandler, of Magdalen College, Oxford, editor of the *Marmora Ozoniensia*, was appointed to execute the classical part of the plan; the province of architecture was assigned to Mr. Revett; and the choice of a proper person for taking views, and copying bas-reliefs, fell upon Mr. Pars, a young painter of promising talents. A committee was appointed to fix their salaries, and draw up their instructions; in which, at the same time that the different objects of their respective departments were distinctly pointed out, they were all strictly enjoined to keep a regular journal, and hold constant correspondence with the Society."

These gentlemen embarked, June 9, 1764, on board a ship bound for Constantinople. In August 1765, they arrived at Athens, where they staid till June 1766; thence they visited many of the celebrated cities of Asia Minor, and arrived in England on the 2d of November following.

A portion of the results of these labours appeared in 1769, in the publication of the first volume of the *Ionian Antiquities*, to which a second volume was added in 1797.

In 1809, the Society published a volume of *Specimens of Ancient Sculpture, Egyptian, Etruscan, Greek, and Roman; with a Preliminary Dissertation on the Rise, Progress, and Decline of Ancient Sculpture*, by Richard Payne Knight.

In 1811, the Society having resolved to examine other remains of architecture in Asia Minor which had not hitherto been investigated, confided the execution of their plans to Mr. (afterwards Sir) William Gell, assisted by Mr. John Gandy and Mr. Francis Bedford. These gentlemen sailed towards the end of 1811, and, in the beginning of 1812, arrived at Zante, whence they proceeded to Athens, and employed themselves in excavations at Eleusis, which led to the discovery of the great mystic temple of Ceres. From Athens, the mission passed into Asia, and, after having made many important discoveries, especially at Samos, Cnidus, Myla, Antiphellus, and Aphrodisias, returned to Athens about the end of the same year, and employed itself in excavations and measurements of the temple of Nemesis, at Rhamnus, and in many other very useful investigations.

On the return of the mission, the Society made most liberal contributions, in order to give to the world in a splendid shape the results of its labours, which was worthily accomplished by the publication of *The Unedited Antiquities of Attica*, in 1817, and of a third part of *The Antiquities of Ionia*, in 1840.

Thus, this Society had the honour of sending, at its own expense, and without any aid from the public, the only two literary and artistic

and that he observed, on the part of the Dilettanti Society (represented by General Grey), "that generosity and benevolence which are peculiar to true greatness, but on the part of the majority of the artists," he continues, "I was sorry to

missions which, during eighty years, were sent *from England*, to investigate the remains of Grecian taste and genius.

In 1835, the Society published a second volume of *Specimens of Ancient Sculpture*, and added to it a reprint of Mr. Payne Knight's *Inquiry into the Symbolical Language of Ancient Art and Mythology*, which had been printed for private circulation in 1818.—See *Ionian Antiquities*, pt. i. Preface, and *Antiquities of Ionia*, parts ii. and iii. (*Lond.* 1769, 1797, 1840, fol.); *Specimens of Ancient Sculpture*, selected from different Collections in Great Britain, by the Society of Dilettanti, vols. i. ii. (*Lond.* 1809, 1835, fol.); *Unedited Antiquities of Attica, comprising the Architectural Remains of Eleusis, Rhamnus, Sunium, and Thoricus*, by the Society of Dilettanti (*Lond.* 1817, fol.); *NORTHCOTE'S Life of Reynolds*, p. 218; *EDWARDS'S Anecdotes*, p. 89; *WALPOLE'S Letters to Sir H. Mann*, vol. i. p. 26, &c.; *Gentleman's Magazine*, 1811, pt. ii. p. 335; *Relazione dell' Operato della Missione dei Dilettanti, mandata nell' Asia Minore*, in the *Zante Gazette*, reprinted in the *Report of the Committee appointed by the Society to superintend the Expedition lately sent by them to Greece and Ionia* (*Lond.* 1814, 4to.), [printed for private circulation.]

The following were the noblemen and gentlemen of whom the Society was composed in the year 1769, in the order of their seniority:—

Lord Le Despencer.	Sir Edward Dering.	Viscount Palmerston.
Sir James Gray.	Mr. Phelps.	Mr. Southwell.
Lord Hyde.	Hon. Mr. Robinson.	Lieut.-col. Nugent.
Mr. Boone.	Mr. Wood.	Mr. Sraffton.
Major-general Grey.	Mr. Mackye Ross.	Earl of Upper Ossory.
Mr. Howe.	Mr. Dundas.	Mr. Weddell.
Mr. Fanquier.	Colonel Carleton.	Mr. Reynolds.
Earl of Besborough.	Marquess of Monthermer.	Viscount Fortrose.
Earl of Sandwich.	Mr. Crowle.	Duke of Buccleuch.
Right Hon. Mr. Ellis.	Earl of Clanbrasil.	Mr. Fitzgerald.
Duke of Bedford.	Mr. Brand.	Earl of Carlisle.
Mr. Boyle.	Mr. Pennant.	Sir Sampson Gideon.
Mr. Dingley.	Mr. Crewe.	Earl Fitzwilliam.
Mr. Stuart.	Hon. Lieut.-col. St. John.	Hon. Charles Fox.
Mr. Revett.	Duke of Roxburgh.	Hon. Mr. Hobart.
Earl of Charlemont.	Earl of Bellamont.	Mr. Mytton.
Lord Stopford.	Duke of Marlborough.	Lord Sydney.
Sir Thomas Robinson.	Earl Spencer.	Mr. Gregory.

remark motives apparently limited to their own views and ambition to govern." The Dilettanti Society, finding they could neither participate in the government of the Academy, nor in the appropriation of their own fund, broke off the negotiation;³⁹ and the wealthy English, generally, to whom the appeal was made, having, at that time, no interest either in British art or artists, the project, of course, failed; and the defeated artists retired once more to their habitual obscurity, to contemplate the peculiarity of their new position, their appeal to the country having proclaimed their luckless views and helpless condition.⁴⁰

³⁹ STRANGE *On the Rise of the Academy*, p. 62.

⁴⁰ Hogarth appears to have been decidedly opposed to this attempt to establish a Royal Academy* on various grounds; but, perhaps, his most valid objections are, that though Academies sometimes improve genius, they never create it; and that they tend to create artists, whilst it was patronage of high art that was wanted in Britain. In the record he left of his opinions, he remarks that, "In Holland, selfishness is the ruling passion; in England, vanity is united with it. Portrait-painting, therefore, ever has, and ever will succeed better in this country than in any other. The demand will be as constant as new faces arise; and with this we must be contented, for it will be vain to attempt to force what can never be accomplished, at least by such institutions as *Royal Academies*, on the system now in agitation. If, hereafter, the times alter, the arts, like water, will find their level. Among other causes that militate against either painting or sculpture succeeding in this nation, we must place our religion, which, inculcating unadorned simplicity, doth not require, nay, absolutely forbids, images for worship, or pictures to excite enthusiasm. Paintings are considered as pieces of furniture, and Europe is already overstocked with the works of other ages. These, with copies countless as the sands on the seashore, are bartered to and fro, and [are] quite sufficient for the demands of the curious, who naturally prefer scarce, expensive, and far-fetched productions, to those which they might have on low terms at home. Who can be expected to give forty guineas

* Ireland and other authors consider the article by Hogarth here referred to as relating to the present Royal Academy, established 1768-69, although Hogarth died in 1764, long before it was thought of. This error was, probably, occasioned by the records of the effort made in 1755 to raise a Royal Academy having become scarce and little known.

On the 6th of June, 1757, Hogarth, on the resignation of his brother-in-law, Mr. Thornhill, became, in the sixtieth year of his age, painter to the king.

In 1758, the Duke of Richmond became a liberal friend to the cultivation of native talent, by opening his statue-gallery at Whitehall as a study for young artists. It was furnished with casts of the most celebrated ancient and modern figures at Rome and Florence.⁴¹ The invitation was

for a modern landscape, though in ever so superior a style, when we can purchase one which, for little more than double the sum, shall be sanctioned by a *sounding name*, and warranted *original* by a *solemn-faced connoisseur*? This considered, can it excite wonder that the arts have not taken such deep root in this soil as in places where the people cultivate them from a kind of religious necessity, and where proficients have so much more profit in the pursuit? Whether it is to our honour or disgrace, I will not presume to say; but the fact is indisputable, that the public encourage trade and mechanics rather than painting and sculpture. Is it, then, reasonable to think that the artist, who, to attain essential excellence in his profession, should have the talents of a Shakspeare, a Milton, or a Swift, will follow this tedious and laborious study merely for fame, when his next-door neighbour, perhaps a porter-brewer, or an haberdasher of small wares, can, without any genius, accumulate an enormous fortune in a few years, become a lord mayor, or a member of parliament, and purchase a title for his heir? Surely no; for, as very few painters get even moderately rich, it is not reasonable to expect that they should waste their lives in cultivating the higher branch of the art, until their country becomes more alive to its importance, and better disposed to reward their labours. These are the true causes that have retarded our progress," &c.—From an article, written by Hogarth, in IRELAND'S *Hogarth Illustrated*, supplementary volume, pp. 76-79.

⁴¹ What sculpture was at that period, as a source of pleasure to the great mass of the British people, may be imagined by reference to what it was even at the close of the last, and the beginning of the present, century, when Italian boys travelled through the country, as they do at the present day, carrying on their heads boards with plaster casts for sale, but not spreading through the land then, as they do now, models of grace and beauty, both ancient and modern, and excellent portraits of characters who have conferred some great good on the human race; but, on the contrary, their articles were not likenesses of any thing of which they were called the "images."

Hone, in the *Every-Day Book*, speaking of these matters within his

given to students by public advertisement. For some time, they had the advantage of the guidance of Mr. Cipriani; and it is recorded that the result was a purer taste among British artists in the drawing of the human figure than that which they had previously displayed.⁴²

own recollection, says, "The masterpieces on the board of the 'image-man' were a pair—at that time 'matchless.' They linger yet (1825) at the extreme corners of a few mantle-pieces, with, probably, a 'sampler' between, and, over that, a couple of feathers from Juno's bird, gracefully adjusted into a St. Andrew's cross, their two gorgeous eyes giving out 'beautiful colours' to the beautiful eyes of innocent children. The 'images,' spoken of as still in being, are of the colossal height of eighteen inches, more or less; they personate the 'human form divine,' and were designed, perhaps, by Hayman; but their moulds are so worn, that the casts are unfeatured, and they barely retain their bodily resemblance. They are always painted black, save that a scroll on each, which depends from a kind of altar, is left white. One of the inscriptions says,

'Into the heaven of heavens I have presumed,' &c.;

and all, except the owners, admire the presumption. The 'effigy' looks as if the man had been up the chimney, and instead of having 'drawn empyrean air,' had taken a glass too much, and wrapt himself in the soot-bag to conceal his indulgence and his person. This is 'Milton.' The other, in like sables, points to his inscription, beginning

'The cloud-capt towers, the gorgeous palaces,' &c.,

is an 'insubstantial pageant' of the immortal Shakspeare, 'cheated of feature by dissembling nature,' through the operation of time. Such were the *forms* that o'er the *incrusted souls* of our forefathers scattered fond delight."—*Every-Day Book*, vol. ii. p. 313. 8vo. 1827.

⁴² See EDWARDS, *ut supra*, Introduction, p. xvi.

CHAPTER III.

THE FOUNDLING HOSPITAL, AND ITS CONNEXION WITH BRITISH ART—ORIGIN OF ANNUAL EXHIBITIONS OF MODERN WORKS, AND APPROPRIATION OF THEIR PROFITS TO THE IMPROVEMENT OF THE MORAL AND SOCIAL CONDITION OF BRITISH ARTISTS, BY RAISING A PROVIDENT FUND FOR THE FUTURE PROTECTION OF SUCH AS MIGHT NEED IT—FIRST EXHIBITION IN 1760, THE LAST YEAR OF THE REIGN OF GEORGE THE SECOND—SUBSEQUENT SECESSION OF PART OF THE EXHIBITORS, WHO ESTABLISH A SEPARATE EXHIBITION, AND CONSTITUTE THEMSELVES INTO THE FREE SOCIETY OF ARTISTS, ENROLLED IN THE COURT OF KING'S BENCH—THE LARGER BODY CONSTITUTE THEMSELVES INTO THE INCORPORATED SOCIETY OF ARTISTS OF GREAT BRITAIN—COMPARATIVE PROGRESS OF THESE SOCIETIES—ABSENCE OF UNANIMITY OF PURPOSE AMONGST THE MEMBERS OF THE INCORPORATED SOCIETY—INCREASING DIFFICULTIES AND EMBARRASMENTS, OCCASIONED BY BAD GOVERNMENT—THE FEW SEEK TO RETAIN POWER OVER THE MANY, BY GIVING TO ART AND ARTISTS THE APPEARANCE OF BEING TAKEN UNDER ROYAL PROTECTION—THE MAJORITY UNITE, AND EJECT A PORTION OF THE DIRECTORS FROM OFFICE—FOUNDATION OF THE ROYAL ACADEMY OF ARTS BY GEORGE THE THIRD, IN 1768, CONSEQUENT UPON THIS EVENT.

"The arts that flourish are those which rise out of the feelings and taste of the great body of the people ; which reflect them, which appeal to them,—which, in fact, are no other than a more perfect exemplification, in other forms, of their intellectual and moral being. So it was in Greece,—so it was in the early ages of Christianity,—so it was in the middle ages,—so it was at the restoration of letters in Italy.

"We are in the habit of conferring all the glories of great changes on individual man ; and doubtless it is the man, rather than the mass, who is always most conspicuous, and often most influential, in producing them, in the pages, at least, of history. But it should never be forgotten that, without the mass, the individual is nothing."—*From an Address delivered at a Meeting of Artists at the Freemasons' Tavern, Dec. 17, 1842, by* THOMAS WYSE, Esq. M.P.

CHAPTER III.

WHILST the king, the government, and the aristocracy, were thus insensible to the national importance of the cultivation of the fine arts, they appear to have been alive to the claims of humanity, for the reign of George the Second is singularly marked by the rise of a number of hospitals of various kinds, supported by voluntary contributions; and so profuse was the encouragement afforded to one of the most prominent of these establishments—the Foundling Hospital—(the evil tendency of which in a moral point of view has been denounced in parliament,¹ and long since very generally

¹ See Lord Brougham's speech in the House of Lords, on the 21st of May, 1835, from which the following is an extract:—

“Pious persons, in former times, thought that they did a good work when they established foundling hospitals; as late as the last century this was the prevailing notion among tolerably sensible, and certainly moral and religious, people. That delusion has, however, long ceased to prevail. All men are now agreed that such establishments are not charities, but nuisances of an enormous nature, having the direct effect of encouraging immorality and increasing infanticide; and the funds destined to support these hospitals have been otherwise employed, the name alone being retained. Machiavel says, that in political affairs you should beware lest, in changing the name, you alter the thing, without intending it; but he also says, that it is sometimes good, when you would change the thing, to keep the name. This maxim has been fully acted upon in the case of the London Foundling Hospital, and I have seen the bad consequences of following the Machiavelian rule. When lately in France, I made war on foundling hospitals, and I found a formidable host of prejudices embodied in their defence; a host the more dangerous, that they had been enlisted

admitted), that the legislature voted towards its support no less than 495,000*l.*, in sums averaging 33,000*l.* per annum;² and this at a time when native genius in art was endeavouring to force its way in the midst of almost utter neglect, and when artists were seeking to raise themselves into distinction by founding a Royal Academy, to be supported, like the hospitals themselves, by the general benevolence of the public.

And it is singular to have to record that British artists are indebted to the sympathy awakened amongst them for this same Foundling Hospital, thus patronised and thus denounced, for their first recognised claim to respectability as a community.

The rise of the Foundling Hospital (incorporated in 1739) called forth the exertions of persons of all classes in aid of its objects; and so well was it esteemed by that class which it more especially tended to encourage and cherish, that they presented to it many more children than could be received. To obviate this inconvenience, a plan was adopted of determining which of the children should have preference, by the bearers of them drawing balls out of a bag.

In 1740, Hogarth commenced decorating the establishment, by presenting to it, on the 14th of May, his celebrated portrait of Captain Coram,³ and Handel came forward to enrich it by his oratorios.

in the service by the purest feelings of benevolence, those persons I found citing against me the supposed fact that we have in this metropolis a Foundling Hospital; indeed, a street deriving its name from thence, and a quarter of the town its property. My simple answer was, that the name alone has been for half a century known amongst us, the thing itself having long since been put down with consent of parliament."

² See *Report of the Commissioners for inquiring concerning Charities*. Part vi. 1840.

³ About the same period Hogarth presented to the Hospital, then in Hatton Garden, a design for an emblematical decoration which was placed over the door of entrance. This information is derived from reference to the books of the Foundling Hospital, kindly supplied by Mr. Morris Lievesley, secretary to that establishment.

In 1745, the west wing of the well-known Foundling being finished, other artists followed the example of Hogarth, by giving, and promising to give, to the establishment works of art; and on the 31st December, 1746, a general court, held at the Hospital, elected all such artists to be governors, with authority to meet at the Foundling annually, on the 5th November, "*to consider what further ornaments may be added to the building without expense to the charity.*"⁴ Thus authorised, the artist-governors commenced holding their annual business-meetings there; and, regarding liberty as the parent and friend of the arts, they made themselves convivial by dining together, and by drinking claret and punch, as was the custom of that time, in commemoration of the landing of King William the Third, which practice was continued for many years;⁵ and the punch-bowl they used, of blue and white china, which is still preserved as a memorial of those social hours, is here, after the lapse of a century, presented to the view of the reader:—



⁴ "The General Court, held December 31, 1746, having been informed that F. Hayman, J. Wills, J. Highmore, T. Hudson, A. Ramsay, G. Lambert, S. Scott, P. Monomy, R. Wilson, S. Wale, E. Haytley, T. Carter, G. Moser, R. Taylor, J. Pine, W. Hogarth, M. Zinck, W. Rysbrack, and W. Jacobson, had severally presented, and agreed to present, to the Foundling Hospital, works of art, elected such of them as had not previously been elected, governors."

The said artists dined together at the Foundling Hospital, during many years, on the 5th of November, at their own expense.

⁵ "As Liberty has ever been considered the parent and friend of the

In 1756, the governors of the charity, finding that they had under their care five times as many children as their funds would maintain, and being desirous of providing for every child that might be presented to them, applied to parliament for aid. The prayer of their petition having been granted, and the principle of unlimited reception of children recognised, the governors, in 1757, acquainted the public, by advertisements, and by notices put up in the streets, and at places of public resort, with the privilege to which they had become entitled. A basket was hung at the gate of the Hospital for the reception of children, and notice of each arrival was given to the officers in attendance by the ringing of a bell. From 1756 to 1760, 14,934 children were admitted.⁶

The progressive course of these events, with the sanction of the king, the parliament, and the aristocracy, rendered the Foundling Hospital a place of immense attraction, general resort, and rendezvous, for people of all classes; and the contributions made by the artists (partly portraits of its distinguished patrons) constituting, as they did, the first collection of British works of art to which the public had the right of admission, contributed in no inconsiderable degree to increase that attraction; and, by making certain artists known and talked of by the multitude as lions of their day, acquired for the few some of those advantages which the many had long sought in vain:⁷ and hence arose the first idea of the whole body of British artists presenting themselves before the world, by making a public exhibition of their works.

fine arts, it is natural for artists to revere the memory of all those who were the champions of that valuable blessing, particularly those of our own country. On this principle it was that the artists had an annual meeting at the Foundling Hospital, to commemorate the landing of King William."—See the pamphlet, published 1771, by the Incorporated Society of Artists.

⁶ See *Report of Commissioners for inquiring concerning Charities*. Part vi. 1840.

⁷ The pictures belonging to the Foundling Hospital are, perhaps, the

In consequence, on the 12th November, 1759, they held a general meeting, at the Turk's Head, Gerrard Street, Soho,⁸ when it was resolved that, "once in every year, on a day in the second week in April, at a place that shall be appointed by a committee for carrying the design into execution, to be chosen annually, every painter, sculptor, architect, engraver, chaser, seal-cutter, and medallist, may exhibit their several performances. *That the intention of this meeting is to endeavour to procure a sum of money to be distributed in charity towards the support of those artists whose age and infirmities, or other lawful hindrances, prevent them from being any longer candidates for fame.* And it is

most perfect evidence to be found of the state of British art at the period when that collection was formed. Subjoined is a list of them:—

In the Court-room are four pictures from Sacred History, by Hayman, Hogarth, Highmore, and Wills.

A View of the Foundling Hospital	Wilson.
— St. George's do.	Wilson.
— Chelsea do.	Haytley.
— Bethlem do.	Haytley.
— St. Thomas's do.	Wale.
— Greenwich do.	Wale.
— Bluecoat do.	Wale.
— Sutton's do. (the Charterhouse)	Gainsborough.

Over the chimney is a bas-relief by Rysbrack.

In the other rooms of the Hospital are the following pictures:—

Portrait of King George the Second	Shackleton.
— the Earl of Dartmouth	Sir Jos. Reynolds.
— Taylor White, Esq. (crayons)	Coates.
— Capt. Coram	Hogarth.
"The March to Finchley"	Hogarth.
Portrait of Mr. Milner	Hudson.
— Mr. Jacobsen	Hudson.
— Dr. Mead	Ramsay.
— Mr. Emerson	Highmore.
— F. Fauquier, Esq.	Wilson.
A Sea Piece	Brooking.
A Landscape	Lambert.

⁸ For extracts from the Minutes kept by the artists, see *The Literary Panorama* for 1808, vol. iii. pp. 1013-14, 1226-28.

resolved, that the sum of one shilling be taken daily of each person who may come to visit the said performances."

A committee of sixteen persons was chosen, *i.e.* six painters, two sculptors, two architects, two engravers, one seal-cutter, one chaser, one medallist, and the secretary, which office was accepted by Francis Milner Newton.

At a second meeting, held December 1, 1759, it was resolved, that no copies be admitted to the exhibition.

At the third meeting, held December 22, 1759, it was resolved to solicit the use of the great room of the Society of Arts, Manufactures, and Commerce; and that object was effected by a letter, of which the following is a copy:—

"To the President, &c.

"London, Feb. 26, 1760.

"Sir,—The artists of this city, having resolved to raise a sum for purposes of charity, by the annual exhibition of their works, entreat the Society to allow them the use of their room from the 7th of April to the 19th. This favour they consider as very important. The public concurrence of the Society will give to a new practice that countenance which novelty must always need; and the arts will gain dignity from the protection of those whom the world has already learned to respect.

"I am, &c.

"(Signed) F. HAYMAN, *Chairman*."

This letter enclosed the plan, to the purport already stated. The Society of Arts assented to the proposition generally, but objected to "*that part of it which relates to the taking the shilling at the door,*" and to the period of exhibition, which it fixed to be from April 21st to May the 8th. Circular letters were sent to the artists, and the design was advertised by the Society of Arts, in the public papers, as follows:—

"April 17, 1760.

"The Society for the Encouragement of Arts, Manufactures, and Commerce, having given leave to the several masters in painting, sculpture, and architecture, &c., to make a public exhibition of their works in the Society's great room,⁹ for the space of one fortnight from the 21st instant, the said masters are hereby

⁹ The Society's rooms were at that time in the Strand, opposite Beaufort Buildings.

acquainted that nothing can be received after twelve o'clock on Saturday, the 19th instant. The doors of the said room will be open from nine in the morning till two in the afternoon, after which time none but members of the Society, and those whom they may introduce, can be admitted.

"By order of the Committee,

"(Signed) PETER TEMPLETON."

The objection raised by the Society to taking money at the door of the exhibition was removed by admitting the public gratis, and charging sixpence for each catalogue sold; and thus, through the kind aid of the Society of Arts, a thought that had its origin in Hogarth's liberality to the Foundling Hospital, launched British artists and their works from obscurity into the presence of the public.¹⁰

¹⁰ The following are the names, sixty-nine in number, of the artists whose works constituted the exhibition made in London in 1760, arranged as they are in the Catalogue. The number of works exhibited was one hundred and thirty.

<i>Pictures.</i>	<i>Mr. W. Pars.</i>	<i>Mr. Moser.</i>
Mr. Carpentier.	— R. Pine.	— Pingo.
— Cassali.	— Pugh.	— Roubiliac.
— Catton.	Miss Read.	— Seaton.
— Chamberlayne.	Mr. Reynolds.	— Smith.
— Cosway.	— Rubenstein.	— Spang.
— F. Cotes.	— P. Sandby.	— Tyler.
— S. Cotes.	— Shaw.	— Williams.
— Cozens.	— G. Smith.	— Wilton.
— Cross.	— J. Smith.	— Yeo.
— Dawes.	— T. Smith.	
— Frye.	— Thompson.	
— Green.	— Vespre.	<i>Drawings and Engravings.</i>
— Handyside.	— Wale.	Mr. Mac Ardell.
— Hayman.	— Wills.	— Canot.
— Haytley.	— Williams.	— Frye.
— Highmore.	— B. Wilson.	— Gwyn.
— Hone.	— R. Wilson.	— Morland.
— Lawrenson.		— W. Newton.
— Mercier.	<i>Sculpture, Models, &c.</i>	— Pillemont.
— Meyer.	Mr. Burch.	— Rooker.
— Morier.	— Carcini.	— Strange.
— Morland.	— Collins.	— Walker.
Miss Moser.	— Gosset.	— R. Wilson.
Mr. Newton.	— Kirk.	— Woollett.

The curiosity evinced to see the experimental exhibition was so intense, that the room was continually crowded to inconvenience; and the Society of Arts having exposed to view therein, besides the works sent expressly to be exhibited, those of candidates to which it had that year adjudged prizes, and the newspapers of the day having noticed the prize-pictures only, the public generally concluded that they were the best in the exhibition, and bestowed upon them attention and admiration accordingly.¹¹ Hence, in some cases, the efforts of juvenile emulation were rendered attractive, whilst works of the matured and more celebrated artists were overlooked.

This unlucky circumstance produced temporary inconvenience and dissatisfaction: but the effect of the exhibition soon diverted the attention of the artists to more important matters, by opening to them a source of new prospects and new hopes, arising out of the possession of a revenue of their own,—the first qualification of Englishmen for unquestioned respectability.

Of the number of visitors to the exhibition during the fortnight it was open, there does not appear to be any record; but the curious reader may speculate as to its amount, by imagining a number that saw it without catalogues, and a number that economised by borrowing catalogues from each other; and by adding the amount of those two numbers to 6582, the number of catalogues sold.¹²

In this way British artists,—after having vainly endeavoured to acquire the countenance and protection of the crown, and of the wealthy and powerful,—by reposing on the million, as Hogarth had done twenty-five years before, made

¹¹ See the Minutes of the Society of Arts, and *The Literary Panorama*.

¹² 6582 Catalogues at 6*d.* each produced £164 11 0
 Expenses incurred by the exhibition £58 12 6
 Bought £100 three per cent. consols 82 2 6
 Balance 23 16 0
 ————— £164 11 0

their first advance in such a manner, both morally and conventionally, as to extend a beneficial influence to every artist who contributed his works to the exhibition, without inflicting upon him the inconvenience of pecuniary favour or obligation. But the lucky thought that called this community of interests into existence, neither brought with it a code of laws for its government, nor imparted to those of its members who took upon themselves the arduous duties of governing, that wisdom and practical knowledge which were necessary to the organisation of a sound constitution, and to the impartial administration of its affairs.

It has already been shewn, that when, on the 12th of November, 1759, the general meeting resolved to establish annual exhibitions of their works, it also resolved to appropriate the profits to the formation of a fund for the protection of the superannuated; that a committee was appointed to give practical effect to those resolutions; and that other meetings subsequently held were all animated with the same spirit.

But, from a continuation of the minutes of meetings held after the close of the first exhibition, it appears that the *committee*, instead of acting in deference to the resolutions of the previous *general meetings*, resolved, on the 15th of May, that, "after the expenses of the exhibitions were defrayed, the balance should be applied to the advancement of the academy."¹³ And it appears that, at a general meeting held on the 23d of May, 1760, it was resolved, in opposition to the resolution of the 12th of November, "That the money be applied towards the advancement of the arts; that time be taken to consider in what manner the money may be best

¹³ See *Literary Panorama* for 1808, vol. iii. p. 1226. "This," says the editor, in reference to the resolution above quoted, "was a very natural object, and could not be otherwise than a favourite with artists who knew its importance, having received their education in that establishment. And it was never lost sight of, for the deficiencies of the academy were repeatedly ordered to be supplied out of the public money."

applied for that purpose; but, when the general meeting has determined that point, the execution of it be wholly in the committee."

On the 7th of November, 1760, a general meeting resolved, "That the various sums of money they might accumulate be laid out in the funds, till they amount to 500*l.*, then to be disposed of by a vote of the majority of artists."

Hence the community of British artists presents to view, at starting in its new career, that vacillation of purpose which indicates a total absence of all law and good government; and such was its position when George the Second died.

On the 25th November, 1760, a second application was made by the artists' committee to the Society of Arts, &c., for the use of the great room, with a request that "the beginning of June, in the following year, might be the period of the exhibition," in order that the pictures of candidates to the Society of Arts for premiums might not be exhibited at the same time, the artists having, during their first exhibition, felt considerable annoyance from the imputations cast upon them for not having gained premiums for which they had not been candidates. "Great inconvenience having resulted from inferior people crowding the exhibition-room last year," it was resolved, "That the price of the catalogue of the next exhibition be one shilling; that no person be admitted without one; and that it serve as a ticket of admission during the season."

The letter sent to the Society of Arts on this occasion observed, that "the exhibition of last year was crowded and incommoded by the intrusion of persons whose stations and educations disqualified them for judging of statuary and painting, and who were made idle and tumultuous by the opportunity of attending a show." Notwithstanding this statement, and various explanations made on the part of the artists, the Society of Arts insisted that "the exhibition should be free and open to the public, at proper hours, and under proper regulations."

The artists having found it impossible to give practical effect to their own views whilst exhibiting their works under the control of the Society of Arts, entered into an agreement with an auctioneer for the use of his room, at Spring Gardens, during the month of May in the following year; and when George the Third ascended the throne, they had become so disturbed by ferment among themselves, produced by the want of unity of purpose, by anticipations that native talent was about to be cherished by royal patronage, and by other circumstances, that the spring of 1761 presents to view, amongst a variety of new features, the artists divided into two parties.

The advocates of native talent now began to speak more freely and frequently through the newspapers, concerning its peculiar position;¹⁴ and the satire of the painter's pencil,

¹⁴ Extract from a letter in the *St. James's Chronicle* of April 25, 1761:—

"It is a well-known melancholy truth, that the tribe of auctioneers, connoisseurs, picture-dealers, brokers, menders, &c. &c., for their divisions of practice are endless, have monopolised the trade of pictures, and, by their authority, interest, and artifices with the great, have made it a matter of ridicule to purchase any modern production, or encourage an English artist. By this craft, the leaders of taste of these kingdoms acquire fortunes and credit, whilst many of our painters, men of genius, and industry, are absolutely starving. It will be urged that a few painters among us are rewarded. But what are they? Portrait-painters will succeed in every country, but don't let them imagine that they owe their encouragement to their merit, or to the general good taste of the nation. No, no; it is to the vanity and self-love of their employers that they are chiefly obliged,—to passions which must ever be gratified, and for the indulgence of these persons are ever ready to open their purses to the irresistible flattery of portrait-painting. It is chance or fashion, self-love or vanity, and not a love of the arts, or the true principles of taste in the people, that gives success to the artist. Be the taste and fashion of the times what they may, it is impossible for the ingenuity of man to prevent the sale of looking-glasses and portraits. Without entering into the cause of the disagreement that has separated the artists from the Society of Arts, I most heartily congratulate all

aided by the graver and the printing-press, was spread throughout the country by the exhibitors themselves, and helped to acquire for art and artists an increased space in the public mind. Nor were these the only circumstances that tended to this end; for the improvements which were, soon after the accession of the king to the throne, commenced in the streets of London, threatened, by taking down the projecting signs, to deprive many of the inferior, and some of the superior, painters of their employment;¹⁵ and a gentleman of distinguished wit and humour took

lovers of the arts that circumstances have arisen from this little misunderstanding which, in all probability, will bring about a change advantageous to English talent that was much to be wished but little expected. It has always been a maxim with me, that the arts must draw all their nourishment and vigour from the artists themselves. We may talk about patronage, but a proper care, conduct, and connexion among the artists will be the only means of giving them a permanent credit, and of rescuing them from the usurpers of their rights, and from that false taste which is so industriously propagated, and so ignorantly encouraged in this metropolis."

¹⁵ Samuel Wale, R.A., one of the founders of the Royal Academy, Professor of Perspective, and subsequently its librarian, made designs for book-embellishments, and also painted signs. His principal one was a whole-length of Shakspeare, about five feet high. This sign was displayed before the door of a public-house, at the north-west corner of Little Russell Street, in Drury Lane, enclosed in a sumptuous carved gilt frame, and suspended by rich iron-work; but this splendid object of attraction was taken down in consequence of the act of parliament passed for paving the streets, and removing signs and other obstructions therefrom. Before this change took place, the universal use of signs furnished no little employment for the inferior, and sometimes for the superior, painters.—See, in EDWARDS' *Anecdotes*, his notice of Mr. Wale, pp. 116, 117.

The first act passed for the removal of nuisances in the streets of London was in the second of George the Third, and the act passed for the final removal of projecting signs was in the eleventh of George the Third. But there is strong evidence to shew that, in 1764, signs had, in some parts of London at least, disappeared from the streets, and, conse-

advantage of the event to announce, by advertisements in the daily papers, that preparations were making for "an exhibition of curious signs, by brokers and sign-painters of Knave's Acre, Harp Alley,"¹⁶ and to keep the subject before the public mind until the opening of the exhibition in the following year.

In the spring of 1761, the divided artists displayed their works to the public in two exhibitions. The greater and more distinguished body at Spring Gardens, as the "Society of Artists of Great Britain;" and the seceders, though few in number, were influenced by motives sufficiently important to draw others around them, and to make an attractive exhibition in the great room of the Society of Arts, in which the exhibition of 1760 had been made.

The exhibitors at Spring Gardens proclaimed the appropriation of their revenue, by printing in their exhibition-catalogue a design by Wale, engraved by Grignion, representing the Genius of Painting, Sculpture, and Architecture,

quently, that painters had at that time but little to do in that branch of art.

Extract from *St. James's Chronicle* of July 20, 1764.

"My master yesterday sent me to take a place in the Canterbury stage; he said, that when I came to Charing Cross, I should see which was the proper inn by the words on the sign. I rambled about, but could see no sign at all. At last I was told that there used to be such a sign under a little golden cross, which I saw at a two pair of stairs window. I entered the yard, and found the waiter swearing about innovations. He said that the members of parliament were unaccountable enemies to signs, which used to shew trades; that, for his master's part, he might put on sackcloth, for nobody came to buy sack. 'If,' said he, 'any of the signs were too large, could they not have limited the size, without pulling down the sign-posts, and destroying the painted ornaments of the Strand?' On my return, I saw some men pulling with ropes at a curious sign-iron, which seemed to have cost some pounds; along with the iron down came the leaden cover to the pent-house, which will cost at least, also, some pounds to repair."

¹⁶ *St. James's Chronicle*, 26th May, 1761.

relieving the Distressed, of which the following is a reduced copy :—



And so far as the object of this exhibition was humanity, and the advancement of the interests of modern art, Hogarth afforded to it his powerful support.¹⁷ He contributed some of his works to it, and made two significant designs for its catalogue, which were engraved by Grignion. The frontispiece (a reduced copy of which is annexed) represents a

¹⁷ The minutes of the exhibitors record, that in consequence of a proposition made to them by Hogarth, they resolved "to enter into an amicable union for their mutual interests, and to concert such measures as may best establish the arts on a footing suitable to the genius of the country. As a means of effecting that end, they resolved to endeavour to explode those prejudices which misguided the lovers of art, and discouraged living artists." And it was further agreed, in accordance with the suggestion of Hogarth, that it be called "The Free Society of Professors of Painting."—*Literary Panorama*, vol. iii. 1808.

It appears that the foregoing resolutions, or, at least, so much of them as relates to the name of the Society, not having been carried into practical effect, the seceders, who, in 1763, enrolled themselves as a Society in the Court of King's Bench, adopted the name of the "Free Society" in their printed documents.

fountain, surmounted by a bust of George the Third. The water flowing from this royal fountain falls into a watering-pot held by Britannia, who directs its course to the nourishment of the roots of three young trees, the trunks of which are entwined, and respectively inscribed, "Painting," "Sculpture," "Architecture;" emblematical of the confident hope entertained that native talent in art would be cherished by royal patronage.



"Et spes et ratio studiorum in Cæsare tantum."
The hopes and the rewards of learning depend on Cæsar only.

The second of these designs, of which also a reduced copy is annexed, is a vignette printed at the end of the catalogue, emblematical of the contempt of the artists for the taste and judgment of the wealthy connoisseur or collector. It is expressed by a monkey fantastically dressed in the pink of the mode, holding an eye-glass in his right hand, and, in his left, a watering-pot, with which he nourishes the stumps of three old decayed trees, in three pots, on which are inscribed, "OBIT 1502," "OBIT 1600," "OBIT 1604," with a label on the ground, on which is written "EXOTICKS."¹⁸



¹⁸ The bitterness of this satire seems to intimate that, in 1761, Hogarth retained a perfect recollection of the wealthy connoisseurs having, in 1750, allowed his six wonderful pictures of "La Mariage à la Mode" (now in the National Gallery) to be sold, in Carlo Maratti frames, for which he had paid twenty-four guineas, for one hundred and twenty guineas!!

"So great was the demand for the catalogues with the illustrative

Thus, two annual exhibitions having been established in London, and the contributors to them having dated the existence of that to which each respectively belonged, from the parent exhibition of 1760, the reader will best pursue their several courses, if these be placed beside each other in two parallel columns :—

Exhibition at the Rooms of the Society of Arts, in the Strand.

The advertisement of this exhibition was as follows :—

“ Office of the Society for the Encouragement of Arts, &c., April 1761.

“ Notice is hereby given, that tickets for the exhibition will be delivered at the Secretary's office, in the Strand, to the members, or their order in writing, every evening between the hours of six and nine.

“ Any member may make one ticket serve for any number of persons, by specifying the number under his hand on the back of the ticket. The tickets are for the admission of persons from seven in the morning till one in the afternoon.

“ From one till two the room will be shut up.

“ From two o'clock none but members, or such as they bring with them, will be admitted ; and

Exhibition of the Society of Artists of Great Britain, at the Great Room, Spring Gardens.

The advertisement of this exhibition was as follows :—

“ Turk's Head, Gerard Street, Soho, March 1761.

“ The committee chosen by the body of artists who exhibited last year in the Society's rooms in the Strand, give notice that the exhibition for this year will be in May next, at the Great Room, Spring Gardens.

“ The artists of Great Britain and Ireland are desired to have their several performances ready by the 27th of April, at farthest, in order that the catalogue may be made out in time.

“ F. M. NEWTON, Secretary.

“ Catalogues One Shilling each.”¹⁹

On the 4th of June, in this

prints of Hogarth, that the plates were soon worn out, and Grignion engraved others from the same drawings.” Thirteen thousand of them were sold.—See *Hogarth Illustrated*, by JOHN IRELAND, vol. iii. p. 100, and the account, printed in this volume, of the sales of catalogues.

¹⁹ *Public Advertiser*, April 28th, 1761.

Strand, 1761.

the room will be shut again every evening at seven."²⁰

The public were admitted gratuitously by tickets.

The price of a catalogue (when required) was sixpence; to which is prefixed an announcement, of which the following is a copy:—

"The money arising from the sale of these catalogues will be given by the artists, immediately after the exhibition, to some public charity."

The exhibition produced, after all its expenses were paid, upwards of £150; which was appropriated in benefactions, as follows:—

To Middlesex Hospital . . .	£50
To the British Lying-in Hos- pital	} 50
To the Asylum for Female Orphans	
And the balance to poor artists. ²¹	50

Spring Gardens, 1761.

year, the exhibition was publicly illuminated in honour of the king's birth-day.

The committee prevailed on the artists to increase its number from sixteen to twenty-four, preserving the original relative proportion of professors of each department of art.

The artists were now too happy in their new position to dream of insecurity, or of having any thing to fear. But their committee, alive to the importance of the power it held, passed among themselves, unknown to the Society, the following resolutions:—

"That the arrangement or disposition of the several performances at all exhibitions should be absolutely left to the then subsisting committee. . . . That a president and secretary

²⁰ *Public Advertiser*, April 29th, 1761.

²¹ The following is an extract from the minutes of the weekly board of Middlesex Hospital, 2d June, 1761:—

"Mr. Mathias, and three other gentlemen, appeared at the board, and paid to the treasurer 50*l.* from the gentlemen artists of the Exhibition of Arts in the Strand."

Extract from the records of the weekly board of the British Lying-in-Hospital, 29th May, 1761:—

"Received by the hands of Messrs. R. Pine, James Basire, Gabriel Mathias, Jerad Leigh, and William Bellars, 50*l.*, as a donation from the artists who exhibited their performances at the rooms of the Society of Arts in the Strand."

"*Asylum for Female Orphans*, June 1, 1761.

"Reported, that the Society of Artists who exhibited at the great room of the Society of Arts, Manufactures, and Commerce, in the Strand,

Spring Gardens, 1761.

to the Society should be chosen by themselves out of their own body. . . . That, if any member of the committee should resign, the choice of another to fill the vacancy should be in themselves. And, lastly (by injunction), that the resolutions of the committee should be kept a profound secret from the Society, except when

this day gave a donation of 50*l.* to this charity. That it be recommended to the next general court to elect Mr. Devis (one of the gentlemen artists who presented the said donation) a perpetual governor."

See, also, *The London Magazine* for 1761.

Names of the artists (sixty-five in number) whose works constituted the exhibition (copied from the catalogue) :—

<i>Paintings.</i>	N. Smith.	J. Collet.
W. Pars (aged 17.)	J. Scott.	— Donowell.
G. Mathias.	J. Welsh.	R. Pranker, <i>Engraver.</i>
Vander Mijl.	— Fisher.	Mrs. Lonjew.
— Manisi.	— Bacon.	Miss Martin.
W. Tomkins.	J. Gosset.	S. Buck.
W. Pethers.	— Zudowig.	M. Marco.
R. Pine.	— Anderson.	— Miller, } <i>Engravers.</i>
A. Devis.	J. Panton.	— Canot,
H. C. Shaak.	J. Smith.	— Bickham.
D. Dod.	R. Chambers.	
*Chev. Casali.	T. Moore.	<i>Miniatures, Medals, &c.</i>
W. Smith.		— Millington.
J. Highmore.	<i>Drawings, Engravings, &c.</i>	— Diemar.
J. Collet.	W. Newton.	L. Pingo.
— Pyle.	J. Donalson,	— Cooper.
D. Serres.	— Chatelin,	W. Pickett.
*A. Cozens.	— Ravenet, } <i>Engravers.</i>	
Miss Reed.	— Grignon,	
T. Keyse.	— Mason,	
*— Paine.	L. Bower.	
Miss Anning.	— King.	
F. Swaine.	J. Basire, <i>Engraver.</i>	
R. Cosway (aged 19).	*A. Cozen.	
<i>Sculpture and Models.</i>	Miss Hoarc.	
— Nollekens.	W. Bellars.	
— Atkins.	M. Albert.	

Note.—Works by persons against whose names there is this mark *, were the successful candidates to the Society of Arts for prizes; all the other works are here for public exhibition only.

Strand, 1762.

1762.

The exhibitors in the Strand this year constituted themselves into a regularly organised Society, under the name of "The Society of Artists associated for the Relief of Distressed Brethren, their Widows and Orphans," to be supported by annual exhibitions of their works.

Thus was given the first practical impulse towards the adoption among British artists, as a community, of that principle of provident foresight which leads to independence.

They issued to the public a printed prospectus, headed —

" THE ORIGINAL PLAN OF THE
ARTISTS' SOCIETY.

" Preamble. " It is well known there is scarce a profession or business that has not, by prudent foresight and economy, established certain funds for the support of the distressed and decayed of their own number, when more public provision has been wanting.

" The professors of painting, sculpture, and architecture, which hold the first rank among the

Spring Gardens, 1761.

it was indispensably necessary to act otherwise."²²

1762.

The Society of Artists of Great Britain commenced this year to charge one shilling for admission to their exhibition. The catalogue was given gratis.

An address (the committee's manifesto), of which the following is a copy, was appended to the catalogue, and shews the change made in the appropriation of the Society's revenue:—

" The public may justly require to be informed of the nature and extent of every design for which the favour of the public is openly solicited. The artists, who were themselves the first projectors of an exhibition in this nation, and who have now contributed to the following catalogue, think it, therefore, necessary to explain their purpose, and justify their conduct. An exhibition of works of art, being a spectacle new in this kingdom, has raised various opinions and conjectures among those who are unacquainted with the practice in foreign nations. Those who set out their performances to general view have been too often considered as the rivals of each

²² See the Pamphlet entitled *The Conduct of the Royal Academicians*, &c. pp. 12, 13.

Strand, 1762.

arts in the ornaments and beauties of life, are almost the only body who, through that inattention incident to men of genius, are destitute of such provision. It is not nature alone that gives perfection to their works; artists must be assisted by study, observation, and practice, without which genius is insufficient, and the intense application necessary thereto, frequently affects both their health and circumstances, while the inconsiderate part of the world are apt to conceive a contempt for the art, from the appearance, and even the misfortunes, of the artist.

"It is also certain, that private artists, by assisting one another, have brought these arts to such perfection, as justly entitled them to public patronage, and thereby gave rise to those Academies and institutions which do honour to the countries where they are established; and whoever consults the history and progress of the arts, must be sensible that, in proportion to such encouragement, they have either flourished or declined.

"These artists acknowledge that spirit of 'encouragement which the public, during their late exhibitions, expressed in their favour; they consider it as a promising omen of their future success, and can by no means omit so favourable an op-

Spring Gardens, 1762.

other,—as men actuated, if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize. It cannot be denied, or doubted, that all who offer themselves to criticism are desirous of praise. This desire is not only innocent but virtuous, while it is undebased by artifice and unpolluted by envy; and of envy and artifice those men can never be accused who, already enjoying all the honours and profits of their profession, are content to stand candidates for public notice, with genius yet unexperienced, and diligence yet unrewarded; who, without any hope of increasing their own reputation or interest, expose their names and their works only that they may furnish an opportunity of appearance to the young, the diffident, and the neglected.

"The purpose of this exhibition is not to enrich the artists, but to advance the art; the eminent are not flattered by preference, nor the obscure insulted with contempt. Whoever hopes to deserve public favour is here invited to display his merit.

"Of the price put upon this exhibition, some account may be demanded. Whoever sets his work to be shewn, naturally desires a multitude of spectators; but his desire defeats its own end where spectators assemble in

Strand, 1762.

portunity of enabling merit to emerge from obscurity, and guard against the accidents of life they are subject to, in common with the rest of mankind, and which too often render them the greatest objects of compassion; because true merit is generally accompanied with modesty.

"We, the subscribers, therefore, having maturely considered what is premised, agree to form ourselves into an institution, founded on the sentiments of honour, compassion, and prudence, to be called, 'A Free Society of Artists, associated for Relief of the Distressed and Decayed Brethren, their Widows and Children.' And, by a perseverance in this resolution, to deserve the further countenance of the public, at a time when the fine arts have been so remarkably patronised, and for carrying our design into execution, we do hereby make the following rules for the government of this Society:—

"First. It is agreed there shall be one annual exhibition, and all artists in painting, sculpture, or architecture, who shall exhibit one or more of their performances, at such time, and in such place and manner, as directed, shall become members of this Society, upon their conforming to the regulations hereafter specified.

"Annual exhibitions, and in what manner artists are to become members of the Society.

Spring Gardens, 1762.

such numbers as to obstruct one another.

"Though we are far from wishing to diminish the pleasures, or depreciate the sentiments of any class of the community, we know, however, what every one knows, that all cannot be judges or purchasers of works of art; yet we have already found by experience, that all are desirous to see an exhibition. When the terms of admission were low, our rooms were thronged with such multitudes as made access dangerous, and frightened away those whose approbation was most desired. Yet, because it is seldom believed that money is got but for the love of money, we shall tell the use which we intend to make of our expected profits. Many artists of great abilities are unable to sell their works for their due price; to remove this inconvenience, an annual sale [by auction] will be appointed, to which every man may send his works, and send them, if he will, without his name. These works will be reviewed by the committee that conduct the exhibition. A price will be secretly set on every piece, and registered by the secretary. If the piece exposed is sold for more, the whole price shall be the artist's; but, if the purchasers value it at less than the committee, the artists shall

Strand, 1762.

"Every artist who shall, for five years successively, exhibit as above, shall become a perpetual member of this Society. But, as accidents may happen, any members, after exhibiting for two years successively, may omit one year (at one time only), on paying the sum of two guineas towards the fund for that year, and continue such omissions and payments till they have completed five years' exhibitions, in which case, and not before, they shall be deemed perpetual members.

"Provided that sickness, or necessary absence out of these

Spring Gardens, 1762.

be paid the deficiency from the profits of the exhibition."

The sale by auction, at Langden's room, Covent Garden, having produced 122*l.* 15*s.* 4*d.* less than the value set on the pictures by the committee, that deficiency was paid to the artists. A few works sold for more than the value set on them by the committee, but by far the greater part below that estimate.²³ This plan appears to have been discontinued with the first experiment.

The money received at the exhibition this year was 524*l.* 8*s.* 1*d.*²⁴

²³ See *Literary Panorama*, vol. iii. and EDWARDS' *Anecdotes*, Introduction, p. xxviii.

²⁴ This year (1762) presented to public view, in addition to the novelties of the exhibition in Spring Gardens and that in the Strand, the collection of signs, which was exhibited in Bow Street, Covent Garden. The mention made of this exhibition by the newspaper press of the day presents so many illustrations of the state of art, and of the spirit of the times, and affords such unquestionable evidence of its having awakened in the public a lively interest, that the leading features of the project are subjoined:—

The following is extracted from the *St. James's Chronicle* of March 26, 1762:—

"The Society of Arts, Manufactures, &c., are preparing for the annual exhibition of polite arts, hoping by degrees to render this nation as eminent in taste as in war; and that, by bestowing premiums, and encouraging a generous emulation among artists, the productions of painting, sculpture, &c., may no longer be considered as exotics, but naturally flourish in the soil of Great Britain. The Society of Sign-Painters are also preparing a most magnificent collection of portraits, landscapes, fancy-pieces, flower-pieces, history-pieces, night-pieces, Scripture-pieces, &c. &c., designed by the ablest masters, and executed by the

*Strand, 1762.**Spring Gardens, 1763.*

kingdoms (the reality and necessity of which being made appear to the Society) shall not forfeit any privilege to members,

1763.

The property of the Society not being secured to it by law, it was resolved, on the 12th

best hands in these kingdoms. The virtuosi will have a new opportunity to display their taste on this occasion, by discovering the different styles of the several masters employed, and pointing out by what hand each piece is drawn. A remarkable cognoscenti, who has attended at the Society's great room, with his eye-glass, for several mornings, has already piqued himself on discovering the famous painter of *The Rising Sun* (a modern Claude) in an elegant night-piece of the man in the moon."

The title-page of the exhibition catalogue reads thus: *A Catalogue of the Original Paintings, Busts, Carved Figures, &c. &c., now Exhibiting by the Society of Sign-Painters, at the Large Room, the upper end of Bow Street, Covent Garden, nearly opposite the Playhouse Passage. Price One Shilling.*

The following critique on the exhibition appeared in the *St. James's Chronicle* of April 24, 1762:—

"If there is any satire in this design, it must be in humming their customers. It is well known that the Society for the Encouragement of Arts, Manufactures, &c., are at a great expense in making their elegant exhibition, and that they give their tickets all away. The artists, indeed, sell catalogues there to those who choose to buy them, and dispose of the money that is got by them to charities. The body of artists made their catalogue-ticket to serve last year for the whole time of exhibition at Spring Gardens, and sold them but at a shilling a-piece; the profits of which were likewise distributed in charities. But the Society (as they call themselves) of Sign-Painters, or rather of Bites, who borrow that name, have the assurance to fix a ticket to each catalogue that they sell, for their own profit, at a shilling; and by tearing off the ticket at the inner door of entrance, make the purchase of a new catalogue absolutely necessary for a second admission. In fine, this exhibition is a most scandalous abuse and bubble. The best entertainment it can afford is that of standing in the street, and observing with how much shame in their faces the people come out of the house."

Another notice of the exhibition appeared in the same journal for April 29, 1762, in the following terms:—

"The company has all along consisted of the genteeler sort of people; no disturbance happened till this day, when some persons got admittance who were so unmannerly as to laugh beyond measure. On Sunday, the

Strand, 1762.

if, on recovery or return, they fulfil the five years' exhibitions, as prescribed; nor shall a member's death, after being admitted

Spring Gardens, 1763.

November 1763, that the Society be enrolled; but, on taking legal advice, it appeared that enrollment would not answer the pur-

25th, the door-keepers refreshed themselves at Mother Redcap's; as did also the Society, at the Old Hat, Ealing, at the expense of the public."

An advertisement was inserted in the catalogue, and also in the daily papers, in these words:—

"The Society of Sign-Painters take this opportunity of refuting a most malicious suggestion, that their exhibition is designed as a ridicule on the exhibitions of the Society for the Encouragement of Arts, &c., and of the artists. They intend theirs as an appendix only, or, in the style of painters, a companion to the others. There is nothing in their collection that will be understood by any candid person as a reflection on any body, or body of men. They are not in the least prompted by any mean jealousy, to depreciate the merits of their brother artists. Animated by the same public spirit, their sole view is to convince foreigners, as well as their own blinded countrymen, that however inferior this nation may be unjustly deemed in other branches of the polite arts, the palm for sign-painting must be universally ceded to us, the Dutch themselves not excepted."

The following account of the exhibitions is principally extracted from *The London Register* for April 1762:—

"It is the project of Mr. Bonnel Thornton, a well-known gentleman, in whose house the pictures are exhibited. He is, perhaps, the only person in England, if we except Hogarth, who could have carried the scheme into execution. To exercise his wit and humour in an innocent laugh, and to raise that laugh in others, seems to have been his chief aim in the spectacle. On entering, you pass through a large parlour and paved yard, of which, as they contain nothing but old common signs, we shall take no further notice than what is said of them in the catalogue, which the reader will not find to be barren of wit and humour. On entering the grand room, you find yourself in a large and commodious apartment, hung round with green baize, on which this curious collection of wooden originals is fixed flat, and from whence hang keys, bells, swords, poles, sugar-loaves, tobacco-rolls, candles, and other ornamental figures, carved in wood, which commonly dangled from the pent-houses of the different shops in our streets. On the chimney-board (to imitate the style of the catalogue) is a large blazing fire, painted in water-colours; and within, a kind of cupola, or rather dome, which lets the light into

Strand, 1762.

into this Society, deprive his widow or children of any benefit accruing from the same.

"Every artist who exhibited

Spring Gardens, 1763.

pose intended. Alarm now existed among the members of the Society; they could not imagine

why the committee took so much

the room, is written in golden capitals, upon a blue ground, a motto, disposed in the form following:—

SPECTATUM
TENEATIS
KUSIH
ADMISSI

"From this short description of the grand room (when we consider the singular nature of the paintings themselves, and the peculiarity of the other decorations), it may be easily imagined that no connoisseur who has made the tour of Europe ever entered a picture-gallery that struck his eye more forcibly at first sight, or provoked his attention with more extraordinary appearance. We will now, if the reader pleases, conduct him round the room, and take a more accurate survey of the curious originals before us; to which end we shall proceed to transcribe some of the most conspicuous features of the ingenious Society's catalogue, adding, by the way, such remarks as may seem necessary for his instruction or entertainment:—

"No. 1. Portrait of a justly celebrated painter, though an Englishman and a modern.

"No. 8. 'The Vicar of Bray.' The portrait of a beneficed clergyman at full length. 'The Vicar of Bray' is an ass in a feather-topped grizzle, band, and pudding-sleeves. This is a much droller conceit, and has much more effect, as here executed, than the old design of the ass loaded with preferment.

"No. 9. 'The Irish Arms.' By Patrick O'Blaney. N.B. Captain Terence O'Cutter stood for them. This sign represents a pair of extremely thick legs, in white stockings and black gaiters.

"No. 12. 'The Scotch Fiddle.' By M'Pherson. Done from himself. The figure of a Highlander sitting under a tree, enjoying that greatest of pleasures, scratching where it itches.

"No. 16. 'A Man.' Nine tailors at work, in allusion to the old saying, 'Nine tailors make a man.'

"No. 19. 'Nobody, *alias* Somebody. A Character.' The figure of an officer, all head, arms, legs, and thighs. This piece has a very odd effect, it being so drolly executed that you don't miss the body.

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with this body the present year 1762, and who shall sign and seal this agreement before the 25th of March, 1763, shall be deemed a founder of this So-

Spring Gardens, 1763.

pains to be continued in office, that ought to bring them nothing but trouble, if they had no views apart from the interests of the Society.

"No. 20. 'Somebody, *alias* Nobody.' The companion of the foregoing, both by Hogarty. A rosy figure, with little head and a huge body, whose belly swags over, almost quite down to his shoe-buckles. By the staff in his hand, it appears to be intended to represent a constable: it might also be mistaken for an eminent justice of the peace.

"No. 22. 'The Strugglers: a Matrimonial Conversation.' By Ransby. Represents a man and his wife fighting for the breeches.

"No. 23. 'A Freemason's Lodge; or, the Impenetrable Secret.' By a Sworn Brother. The supposed ceremony, and probable consequences, of what is called 'making a mason.' Represents the master of the lodge with a red-hot salamander in his hand, and the new brother blindfold, and in a comical situation of fear and good-luck.

"No. 27. 'The Spirit of Contradiction.' Two brewers with a barrel of beer pulling different ways.

"No. 35. 'A Man in his Element.' A sign for an eating-house. A cook roasting at a fire, and the devil basting him.

"No. 36. 'A Man out of his Element.' A sailor falling off a horse, with his head lighting against a mile-stone.

"No. 38. 'A Bird.' By Allison. Underneath is written

'A bird in hand far better 'tis
Than two that in the bushes is.'

"No. 37. 'A Man Loaded with Mischief,' is represented carrying a woman, a magpie, and a monkey, on his back."

"No. 39. 'Absalom Hanging.' A peruke-maker's sign, by Sclatler. Underneath is written,

'If Absalom had not worn his own hair,
Absalom had not been hanging there.'

"But the cream of the whole jest is No. 49 and No. 50, its companion, hanging on each side of the chimney. These two are by an unknown hand, the exhibition having been favoured with them from an unknown quarter. Ladies and gentlemen are requested not to finger them, as they are concealed by blue curtains to preserve them. Behind the curtains are two boards, on one of which is written 'Ha! ha! ha!' and on the other, 'He! he! he!' At the opening of the exhibition, the ladies had

Strand, 1762.

ciety, and the same shall be allowed one of the five years' exhibitions necessary to constitute a perpetual member.

"How exhibitions are to be conducted, and the necessary officers elected.

"Second, A general meeting shall be held within ten days after every exhibition, to appoint a time and place for the next, and choose the officers for the ensuing year.

"The committee then chosen shall be instructed to prepare

Spring Gardens, 1763.

Thus early, the few acquired the power that properly belonged to the many; and, to increase it, they evinced at the exhibition partiality to those artists whose productions could excite neither envy nor fear of competition; thereby assuring to themselves a majority of votes at the elections.²⁵

The receipt of the exhibition this year was 560*l*.

infinite curiosity to know what was behind the curtains, but were afraid to gratify it. This covered laugh is no bad satire on the indecent pictures in some collections, hung up in the same manner with curtains over them.

"No. 66. 'A Tobacconist's Sign.' By Bransby. The conceit and execution are admirable. It represents a common-councilman and two friends drunk over a bottle. The common-councilman, asleep, has fallen back in his chair. One of his friends (an officer) is lighting a pipe at his nose; whilst the other (a doctor) is using his thumb as a tobacco-stopper."

Some humour was also intended in the juxtaposition of the signs, as "The Three Apothecaries' Gallipots," and "The Three Coffins," its companion.

It is recorded that Hogarth entered into this humorous adventure of Mr. Bonnel Thornton, and gave a few touches of chalk where character could be introduced. Thus, in the portraits of the King of Prussia, and the Empress Maria Theresa, its companion, he changed the cast of their eyes, so as to make them leer significantly at each other. Every pot-house politician could understand this, and thus the wit and humour displayed by the exhibition was of the most popular kind.—See the *Catalogue of the Exhibition*; CHALMERS' Preface to *The Connoisseur*, vol. i. pp. xii-xiv (*British Essayists*, vol. xxx, Lond. 1817, 12mo.); NICHOLS' *Anecdotes of Hogarth*, third edition, p. iii; SOUTHER'S *Life of Cowper*, vol. i. pp. 53-55 (*Works of W. Cowper*, Lond. 1836, 8vo.); and the *St. James's Chronicle* of 1762.

²⁵ "The Society's choice of a committee naturally fell on the most eminent artists, such having fewer temptations to partiality or injustice; but they frequently declined to accept of office, and such as did rarely

Strand, 1762.

for, and direct the manner of, the next year's exhibition, according to the following general rules:—

- "1. They shall reject no works presented them, but such as are offensive to modesty, or judged unworthy exhibition.
- "2. In hanging the pictures, and disposing of other works, they shall shew no respect to persons, but place them in such manner as, to the best of their judgment, shall appear for the advantage of the whole, and the honour of the exhibition. But any person may appeal from their determination to a general meeting, which shall be held, at least, three days before every exhibition.
- "3. The catalogues shall be made by ranging the artists' names in capital letters and alphabetical order, with their places of abode annexed thereto; immediately under which shall be mentioned the work or works exhibited by such artist, numerically marked in the margin.

Spring Gardens, 1764.

1764.

The apprehension by which the members were excited led them to offer, at general meetings, suggestions with a view to acquire security and confidence; but they were regularly opposed by the committee—always the same men. Continual opposition increased both suspicion and impatience.

On the 24th January, 1764, a motion was made, at a general meeting, to solicit his majesty to incorporate the Society by royal charter. The usual opposition of the committee was made, great excitement followed, which rendered the designs of the committee to shackle and subdue their brethren so evident, that when the president put the question, it was carried almost unanimously. In consequence, a committee to prepare the form of a charter was appointed.²⁶

The receipt from the exhibition was 762*l.* 13*s.*

1765.

The charter was in substance almost a copy of the abstract of the proposed royal charter published in 1755 by the artists,

attended. Hence it was, that two-thirds of the committee were not conspicuous for talent, and being present on all occasions, the whole business of the Society fell into their hands."—*The Conduct of the Royal Academicians, &c., ut supra.*

²⁶ *Ibid.*

Strand, 1762.

"4. They shall have the direction of printing and selling catalogues, or fixing a price for admission into the exhi-

Spring Gardens, 1765.

when they endeavoured to found a Royal Academy on "general benevolence," and was granted on the 26th January, 1765.²⁷ It

²⁷ *Abstract of the Charter of Incorporation of the Society of Artists of Great Britain. Granted 26th January, 1765.*



Arms, or Common Seal, of the Society of Artists of Great Britain.

Arms.— "That is to say, upon a field azure a brush, a chisel, and a pair of compasses, composed fretty, or; over them in chief a regal crown proper. Supporters: on the dexter side Britannia; on the sinister side Concord."

Crest.—"On a wreath an oak-branch and a palm-branch in saltire, in the centre of which is a chaplet of laurel."

Constitution.—"The Society of Artists of Great Britain to consist of a president, vice-president, directors, and fellows, for ever hereafter to be

a body politic and corporate, and to have perpetual succession,* and may have power, notwithstanding the statute of mortmain, to purchase, to have, take, acquire, receive, possess, enjoy, and hold, to them and their successors, manors, messuages, &c. in fee and perpetuity, for life, or years, or otherwise, and likewise authority to hold and enjoy lands, &c. which may be devised, granted, or sold, to the said Society. And also to purchase, hold, and possess, in mortmain, in perpetuity, or otherwise, to them, or in trust for them and their successors, for the use and benefit of the said corporation, from any person or persons, bodies politic or corporate, or otherwise, not exceeding the yearly value of 1000*l.* over and above all charges and reprises, and to sell, grant, demise, and dispose of the same for lives or years.

"*Clause.*—And to be able to sue and to be sued, as other bodies

* The first directors (named in the charter) were, George Lambert (president), Francis Hayman (vice-president), Richard Dalton (treasurer), F. M. Newton, (secretary), J. M'Ardell, George Barrett, W. Chambers, W. Collins, F. Cotes, C. Grignion, J. Gwyn, N. Hone, J. Meyer, G. M. Moser, J. Payne, E. Penny, E. Rooker, P. Sandby, C. Seaton, W. Tyler, S. Wale, R. Wilson, G. Wilton, R. Yeo.

Strand, 1762.

bition; and they, or any person by them authorised, shall receive the money for the same, and daily, or weekly,

Spring Gardens, 1765.

left the number of the Society's members unlimited, and designates each member "Fellow," and each member of its govern-

politic and corporate in Great Britain. Common seal as before delivered, with power to break, alter, or change, the same, from time to time, as they may think fit.

"*Clause.*—Directors to consist of twenty-four persons, whereof the president, vice-president, treasurer, and secretary, to be four; and that all persons who, within six months from the date hereof, shall be chosen fellows by the first president, vice-president, and directors, therein after named, and, in all times after the said six months, by the directors and fellows of the said body corporate for the time being, shall be fellows of the said society, and so called during life, excepting by the statutes of the said society removed.

"*Clause.*—And for the better execution of this grant, we do nominate, constitute, and appoint George Lambert, &c. as before delivered, until the feast of St. Luke next after the expiration of one year from the date hereof, and from thence till other fit and able persons be chosen into their said several offices and rooms.

"*Proviso.*—That the president, vice-president, treasurer, and secretary, and the rest of the directors, be either painters, sculptors, architects, or engravers by profession, and that all persons to be appointed directors shall aid, advise, and assist, in the business of the said corporation.

"*Further clause.*—Liberty of the said corporation to hold meetings of themselves for the better improvement of the said arts, &c. as often as it shall be necessary, within the city of London, or ten miles thereof.

"*Clause.*—And that it shall be lawful for the said society from time to time to nominate and choose, once in every year, fit and able persons, being members thereof, to be president, vice-president, treasurer, secretary, and directors, to continue severally until St. Luke's Day next after the expiration of one year from the time of their respective elections, if they shall so long live, or not be removed for just cause, and from thence till another be chosen. And in case of the death or removal of the president, vice-president, treasurer, or secretary, and directors, to choose able persons to fill up such offices, and the person or persons so chosen, to continue till the expiration of one year, for which the said directors shall be then chosen.

"*Clause.*—And in case of the absence of the president and vice-president on any day upon which a meeting of the society had been before

Strand, 1762.

lodge it in some reputable banker's hands, till the expiration of the exhibition. A fair book shall be kept by the

Spring Gardens, 1765.

ment "Director." Various important points were left indefinite; but so long as the final settlement of questions of doubt

appointed, then it shall be lawful for the directors then and there assembled, being of the number of sixteen or more, to elect among themselves a person to be vice-president for that meeting only, which vice-president so elected shall have the same authority in all respects as if the president or vice-president were actually present. And if it shall happen that the election of the president or other officers cannot be perfected on the feast of St. Luke, that they may appoint any other day near the said feast of St. Luke for the perfecting thereof, which shall always be by ballot, and so from day to day till completed.

"*Further clause.*—Liberty to the said president, &c. to assemble together in London, or within ten miles thereof, as the president shall appoint, by summons or notice, which he is hereby empowered timely to issue for that purpose, and, when met, shall have power to make statutes, by-laws, and ordinances, necessary and expedient for the government of the said society and every member thereof, which statutes, &c. not being repugnant to the laws and statutes of this realm, shall be effectually observed and kept, and to do all other things concerning the revenue thereof.

"*Proviso.*—No by-law, statute, or ordinance, so made by them, shall be binding upon the said society until the same shall have been read over and approved of by the majority of the president, vice-president, directors, and fellows, assembled together for that purpose."

Roll Declaration of the Society of Incorporated Artists of Great Britain
[211 in number]. Adopted 1766.

"We, whose names are hereunto subscribed, do hereby promise, each for himself, that we will, to the utmost in our power, promote the honour and interest of this Society of artists of Great Britain, and that we will observe and conform to all such statutes and orders as are or shall be made pursuant to the meaning and intention of the charter for the government and regulation of the Society, so long as we continue members thereof.

"F. Hayman, *President*.
A. Ramsay, *Vice-pres.*
W. Chambers.
Geo. Stubbs.
Sam. Wale.
Edwd. Rooker.

C. Seaton.
Jos. Wilton.
James Paine.
William Collins.
Paul Sandby.
G. Moser.

John Basher.
Samuel Beair.
John Clayton.
N. T. Dall.
B. Downes.
P. E. Hauch.

*Strand, 1762.**Spring Gardens, 1765.*

secretary, of such receipts and deposits, open to the inspection of any member; and they shall make a faithful report of their management

or contest belonged to general meetings, no serious evil was to be apprehended on that account, as all such points could be settled by by-laws.

J. Kirby.
C. Mancourt.
J. C. Morland.
J. Richards.
John Smart.
Andrew Soldi.
Francis Vespre.
Andrew Carlini.
Richard Wright.
Charles Middleton.
George Dance.
John Vardy.
C. Canot.
John Hall.
W. W. Ryland.
Thomas Burgess.
Joshua Reynolds.
Cosmo Alexander.
Henry Leake.
Tilly Kettle.
Isaac Gossit.
John Edwards.
Isaac Taylor.
George Evans.
John T. Seaton.
C. Catton.
R. Peters.
Richard Dalton.
F. M. Newton.
Nathaniel Hone.
W. Tyler.
Richard Wilson.
F. Gwyn.
Charles Grignon.
G. Meyer.
F. Cotes.
Richard Yeo.
George Barrett.
J. M^r Ardell.
Lewis Barber.
Nathaniel Clarkson.

J. Donaldson.
Alexander Cozens.
John Greenwood.
J. Jennings.
William Marlow.
Francis Parsons.
John Platt.
William Shaw.
Charles Stewart.
William Thompson.
B. West.
A. Baupré.
L. Helm.
Josh. Williams.
Charles Bibb.
William Elliott.
Edward Fisher.
John Miller.
Simon Ravenet.
James Watson.
Luke Sullivan.
John Boydell.
Ozias Humphry.
Dominic Serres.
Samuel Webster.
E. Edwards.
T. Miller.
T. Brown.
Robert Baldwin.
Hubert Pugh.
Josh. Gowpy.
Christopher Barber.
Mason Chamberline.
Samuel Cotes.
John Docker.
Thomas Gainsborough.
William James.
Thomas Lawrenson.
J. H. Oneale.
R. E. Pine.
G. Sanger.

S. Sherlock.
F. Sykes.
Westfield Webb.
J. Zoffany.
James Hill.
George Parbury.
John Donowall.
Alex. Bannerman.
Thomas Chambers.
Peter Mazell.
J. Peates.
Robert Strange.
Edward Barry.
David Miller.
J. Gresse.
J. H. Schaak.
W. Tomkins.
Jacob Bonneau.
Benjamin Green.
William Woollett.
William Poland.
Joseph Wright.
David Martin.
Francis Bartolozzi.
R. Davy.
John Mortimer.
Thomas Hudson.
John Holland.
W. Williams.
Francis Vivares.
William Byrne.
H. Hodges.
R. W. Forrester.
Edward Stevens.
George Wilkison.
Francis Zucarelli.
A. Nelson.
G. Keate.
Francis Grose.
James Mason.
Richard Cosway.

Strand, 1762.

at the next general meeting,
in order to be discharged
from such annual trust.

"How the
fund is to be
raised.

"Third, For the purposes
herein mentioned, there shall be
a fund accumulated of not less
than 2000*l.*, by the profits of
exhibitions, or otherwise, as a
foundation for a further provi-
sion, if found practicable.

"In order to raise this sum,
three-fourths of the net produce
of such exhibitions, and other

Spring Gardens, 1765.

The Society now, to con-
ciliate, elected the late committee
the first directors under the
charter.²⁸ A code of by-laws
was framed, and the form of an
obligation, which each member
was required to sign, was adopted.

The receipt from the exhi-
bition was 826*l.* 12*s.*

1766.

From this change of govern-
ment, the artists derived but
little advantage. The directors

John Berridge.
Vic Maria Picot.
P. J. Tassaert.
J. P. Friend.
Sawrey Gilpin.
Francis Wheatley.
John Fosifer.
John Burton.
H. Manley.
John Walton.
John J. Barralet.
George James.
Thomas James.
William Laurensen.
John Taylor.
Nathaniel Dance.
George Richardson.
Peter Brown.
John Dixon.
William Bailler.
Hugh Barron.
J. Marchi.
Charles Herbert.
Thomas Sandby.

J. Nesbitt.
John Lewis.
W. H. Rooker.
Christopher Ebdon.
John F. Miller.
F. S. Ward.
James Richards.
William Parry.
James Durno.
B. Mayor.
Thomas Lawrence.
Joachim Smith.
C. Biarelli.
Francis Minshull.
Peter Burdett.
William Newton.
James Nixon.
Richard Hayward.
Samuel Finney.
Samuel Parr.
P. S. Lamborn.
Nathaniel Marchant.
Thomas Rogers.

Thomas Burford.
Hugh D. Hamilton.
M. W. Peters.
B. Ralph.
John Hamilton.
Richard Brampton.
Valentine Green.
William Kirby.
John Grandon.
Peter Falcond.
James Turner.
Henry Spicer.
T. M. Diemar.
Cordal Powell.
Thomas Ballard.
Joseph Farrington.
Robert Carver.
George Romney.
John Paxton.
Thomas Atwood.
John Kirk.
Robert Smirke.
George Robertson."

²⁸ Sir Joshua Reynolds, who at that time neither espoused nor coun-
tenanced the measures of the committee, declined to be appointed.—
See *Literary Panorama*, vol. iii. 1808, p. 1226.

Strand, 1762.

receipts, shall be annually accumulated; and the subscribing members hold it as an inviolable principle, that no part, either of the principal or interest, be touched till the said accumulations complete the said sum of 2000*l*. The same is also to be understood of all further accumulations, which are to cease when the Society unanimously agrees thereto.

"How the fund is to be secured."

"Fourth, As many societies have suffered through the cunning of ill-designing persons, who have taken advantage of their not being duly and legally enrolled, and thereby evaded the payment of sums of money intrusted them by such societies, it is hereby agreed that this present institution shall be forthwith enrolled of record in his Majesty's Court of King's Bench.²⁹ That all monies received shall, so soon as possible, after the same amounts to the sum of 50*l*., be placed out at interest on government or real security, by a majority of the officers and committee for the time being, as trustees for the fund; and, in case of the death of any of them, a general meeting shall be called immediately, and another appointed in his room. They shall take proper securities, in their

Spring Gardens, 1766.

became as despotic as ever; they objected to establish a public Academy, and the private one, in St. Martin's lane, remained in its former languishing state; and the former complaints of partiality in the distribution of pictures at the exhibition were renewed.

On the 3d June, 1766, a general meeting resolved to take into consideration the low state of the Academy in St. Martin's Lane, and to supply the deficiency out of the Society's funds.

The receipt of the exhibition this year was 874*l*. 9*s*.

1767.

Many of the fellows, sensible of the necessity of a public Academy, had, from time to time, endeavoured, at general meetings, to obtain such an establishment; but the opposition of the directors had rendered their efforts abortive.

After many struggles, however, on the 3d March, 1767, a considerable majority resolved, "That it be referred to the directors to consider of a proper form for instituting a public Academy, and to lay the same before the meeting in September next."

This resolution was far from

²⁹ "It hath been enrolled accordingly."

Strand, 1762.

own names, and give the Society a declaration of trust; which, with the original deed enrolled, and other securities, shall be deposited in any banker's, or other safe person's, hands, to be approved of by the Society.

"How the same is to be applied.

"Fifth, The remaining net fourth part of the produce of such exhibitions, and other receipts, with the interest arising from the capital fund, when consolidated, shall be annually appropriated to the relief of the distressed of this body, their widows,* or children, in equitable and fair proportions, by the Society, at any of their meetings; and the committee may, at any time, discretionally, apply a sum, not exceeding 10*l.*, to relieve those who are in immediate dis-

Spring Gardens, 1767.

being agreeable to the directors, who, having views of their own, wished to avoid carrying the Society's resolution into effect.³⁰

Mr. Dalton, librarian to the king, and treasurer to the Society, was a leading man in its direction, and knew all that was passing. He had speculated in establishing a "*print-warehouse*" in Pall Mall; but his speculation had failed, and being desirous of relieving himself from the premises, he had, in conjunction with others, formed a scheme of engaging the king to establish therein a Royal Academy of Arts; and he availed himself of the state of the Society to develope his project.³¹ At the general meeting, 2d June, 1767, Mr. Moser announced—

³⁰ Whilst the Society was resolving to apply their funds to establishing a public academy, the directors were quarrelling about appropriating its funds to a purpose in which the members of the Society generally had no interest. Chambers and Paine, who were leading members in the Society, being both architects, were equally desirous that the funds should be laid out in the decoration of some edifice adapted to the objects of the institution. This occasioned "much debate, division, and rivalry, among their respective partisans," &c.—GALT's *Life of West*, pt. ii. p. 35.

³¹ March 4th, 1768. A petition was presented to his majesty, beseeching him to grant a piece of ground adjacent to the Royal Mews, on which the Society might build an Academy. It was signed by seventeen directors, and upwards of eighty fellows. When it was presented to the Duke of Northumberland, for the purpose of being introduced to his majesty, the duke entered into "discussion of a noble and extensive plan for the encouragement and improvement of the arts," thinking the plan of the artists and the place too narrow.—See *The Literary Panorama*, vol. iii. 1808, p. 1228.

Strand, 1762.

treasury, or towards the interment of any member; and, in case the whole shall not be expended at the end of any year, the remainder may be applied to what purpose the Society shall agree for the good thereof, according to any by-laws to be hereafter made.

"What officers are necessary, their business, and how to be determined.

"Sixth, There shall be immediately appointed, and afterwards annually elected, a president, two vice-presidents, and eight members, who, together, shall be a committee for one year, to manage and direct, as before and hereafter specified, viz. the president (or a vice-president in his absence) to preside and keep order in the Society, and keep the books of by-laws and proceedings. A secretary shall be appointed, who is not, nor shall be, a member, during his continuance in that office. He shall take minutes, give notice of the meetings to every member, and have charge of the rough minutes only, in order to enter the same in the Society's books. The committee shall also prepare every matter relative to the Society, to be approved or rejected at the general meetings. They shall meet monthly, with power of adjournment; and any member

Spring Gardens, 1767.

as a message coming directly from the king — that his majesty intended to take the arts under his royal protection, whereupon the meeting resolved, "That the resolution passed in March last, requiring the directors to proceed to consider of a form for instituting a public Academy be repealed, his majesty having been graciously pleased to declare his royal intention of taking the arts under his protection."

This announcement of the institution of a public Academy, under the protection of the king, so long the general wish, promised to establish perfect unanimity among the artists.

Mr. Moser waited on the joint subscribers to the Academy in St. Martin's Lane; represented to them that they would have free access to the Royal Academy; that the furniture of their own Academy would consequently become useless to them; and prevailed on them to sign a document, already prepared, authorising him to carry away the anatomical figures, busts, statues, lamps, and other effects, from St. Martin's Lane to Pall Mall.³²

The words "*Print-Warehouse*," over the door in Pall Mall, were erased, and "*Royal*

³² See *The Conduct of the Royal Academicians*, &c. *ut supra*.

Strand, 1762.

of the Society may attend and vote at such committees, as at the general meetings.

"There shall be four quarterly general meetings, besides those appointed before and after the exhibitions, viz. on the 18th day of October (being the feast of St. Luke), the 28th day of January, the 18th day of April, and the 18th day of July, in every year. The committee shall then report how, and to what extent, they have used the discretionary power intrusted to them, and all other matters transacted by them; fair books of their proceedings being kept for that purpose.

"Eleven members present at a general meeting may proceed to business, and five do the same at a committee.

"All matters shall be determined by a majority of hands, or, if demanded, by ballot, both in the general meetings and in the committees; and the committee may choose their own chairman, and proceed to business.

"Upon what terms benefactors are to be constituted honorary members.

"Seventh, Any person who shall incline to encourage this laudable undertaking may be elected, and become a temporary or perpetual honorary member, on paying one guinea annually,

Spring Gardens, 1767.

Academy" substituted; and universal satisfaction reigned among the artists at the prospect that dawned upon themselves and the arts. But the dignity of royalty soon disappeared from the new establishment, and hopeful anticipation was succeeded by dismay; for it appeared that there was no money applicable to the support of the royal establishment, and that, instead of gratuitous *entrée*, students were required to subscribe one guinea each annually towards its support, or to be excluded. And even persons without any intention of studying in the Royal Academy were also allowed to contribute.³³

The exhibition this year produced 1145*l.* 6*s.*

1768.

From the establishing of this "Royal Academy," the Society was torn by dissensions. The fellows, weary of the yoke of their oppressors, and attributing the evils of the Society to the re-election of the same persons to govern year after year, proposed, as a remedy, that a law should be made to remove eight of the twenty-four directors annually, and to replace them by other members of the

³³ See STRANGE, *ut supra*.

Strand, 1762.

or ten guineas at one time, and thereby have all free access to exhibitions. Their advice and assistance, at any general meeting, will be duly regarded, but to have no vote under this institution.

“Lastly, That this Society hereby reserve a power to themselves and successors, to make what by-laws may, from time to time, be found necessary, towards carrying on this design, and for extending this plan to other laudable purposes, for the improvement of the arts, and the benefit of artists in general; which by-laws are to be prepared by the committee for the time being, and never confirmed at less than two general meetings, which shall be called by letters and public advertisements; it being always understood they do not interfere with, or in any manner contradict, these ordinances, which (as to the original accumulation) are to be considered as fundamental and unalterable for ever.”

“The manner of considering by-laws.”

Spring Gardens, 1768.

Society. But the charter having invested the directors with exclusive authority to originate all new laws, and they being determined to oppose all change, the conflict of interests now threatened the Society's destruction.

At length, however, it was agreed between the contending parties to refer the point in dispute to the decision of the attorney-general.

The directors themselves, after much procrastination and evasion, drew up the case, as follows, and on the 26th June, 1768, it was submitted to the attorney-general:—

“Case.”

By Royal Charter of
“ 26th Jan.
 5 Geo. III. this date, a printed copy whereof is left herewith, the Society of Artists of Great Britain are authorised and directed, from time to time, to nominate and choose, once in every year, twenty-four fit and able persons to be directors of their body corporate; whereof the president, vice-president, treasurer, and secretary, for the time being, always shall be four; and the Society have hitherto proceeded in the choice and manner of election of directors conformable to the directions of their charter. But in both the annual elections of directors, the

Strand, 1763-68.

1763.

"This year the Society was enrolled in the Court of King's Bench, Hilary Term, 1763, Roll No. 154. . . . Fifty members signed the roll."

After enrollment, the Society took the name of "*THE FREE Society of Artists.*"

1765.

The Society this year left the Society of Arts, and commenced exhibiting in a great room in Maiden Lane, Covent Garden.

1766.

At this time, the Society's funds amounted to 600*l.* Three per Cent. stock.

1767.

The Society exhibited this year at a large room at the bottom of the Haymarket, Pall Mall, and received 245*l.* 16*s.* 8*d.*

1768.

The exhibition was at the bottom of the Haymarket, in Pall Mall, and the receipt was 142*l.* 8*s.* 3*d.*

Up to this period (when the Royal Academy was established) 100 members had signed the Society's roll, and, consequently, had embarked in the principles of provident care.

This Society published from

Spring Gardens, 1768.

majority of votes on the ballots, being in favour of the same persons (with few exceptions) who were nominated and appointed by the charter, many of the fellows of the Society are much dissatisfied; and, therefore, at a general meeting of the Society, they came to a resolution to make a by-law to render a certain number (not exceeding one-third) of the directors incapable of being elected directors of the Society for the year ensuing. Your opinion is therefore desired,—

"1. Whether the directors are bound to take into consideration the framing a by-law which they think inconsistent with the charter, though a resolution for that purpose has been carried at a general meeting?

"2. Whether any by-law to deprive a director of the privilege of being re-elected at any annual election will or will not be inconsistent with, and repugnant to, the direction of the charter?

"July 26, 1768."

"Answer.

"1. I think the directors are under no legal obligation of taking into consideration a resolution of a general meeting, in order to form it into a by-law, because the charter, having given a special power of making laws,

Strand, 1768.

time to time a statement of its progress.

The following copy of one of the last of those publications shews alike the growth of the Society's power, its practical utility, and its ulterior views:—

“From the commencement of this association, not a single member afflicted with sickness, &c. ever applied in vain; they have been relieved with from three, five, ten, fifteen, twenty, up to one hundred guineas each; and, besides the cash in the treasurer's hands, this Society hath now, in the bank, 1200*l*. Three per Cents., which cannot be alienated from the above purposes in the plan, on any pretence whatever.

“If the public continues to favour their intentions, this Society may be able, in a few years, not only to provide for the distressed, and to found an Academy, but also to give premiums for the encouragement of every branch in the polite arts.”

Spring Gardens, 1768.

thereby, as I apprehend, excludes the general powers which would otherwise have belonged to the body at large. By the charter, the directors are to make laws, but the body has the power of rejecting or approving. But, though the directors are not bound to receive such regulations, they will consider how far it may be prudent to receive them, since the same majority that resolves may unite in electing directors of the same opinion with themselves, especially in the case of resolutions that appear to be reasonable and proper.

“2. I am of opinion that such by-law as is proposed is not inconsistent with the charter, but is a regulation of the mode of elections, to prevent the whole power of the Society being engrossed by a part, and to leave a share of the direction in some small degree more open to the community.

“(Signed) WILLIAM DE GREY.

“Aug. 3, 1768.”

The attorney-general's opinion having been read at a meeting of the Society on the 8th September, a motion for the enactment of the proposed by-law was made, and carried, although opposed by the directors, in the following terms:—

“That no more than sixteen of the present directors be capa-

Spring Gardens, 1768.

ble of being re-elected for the ensuing year. That the directors do consider the above question, and report their opinion at an extraordinary general meeting, which the president is desired to call this day fortnight."

The directors met the next day, September 9th, and recorded on their minutes the following resolution:—

"Having taken into consideration the motion made at the last general meeting for making a law to render eight directors non-eligible for the ensuing year, we have come to the following resolution, *nem. con.*: That as the making of a law to exclude the directors from being chosen the succeeding year would be an attack on the freedom of elections, a dangerous innovation of our charter, and an ungrateful return to directors for their trouble and care in the management of the business of the Society, we are clearly of opinion that no such law should pass; therefore we have rejected the proposal."

The grounds of dissension, now so defined that common sense can duly appreciate them, and the excitement occasioned by the directors having set the Society at defiance, brought the settlement of the affair to a climax. This determination of the directors destined the approaching annual election of

Spring Gardens, 1768.

officers to decide whether British artists were, in the conduct of the affairs which brought them together, to be controlled by a representative government of their own free choice, or to submit to be governed by that spirit which has only existed in communities in right of conquest.

On the 18th of October (St. Luke's day), the contest was decided by the election of sixteen fellows, to supersede that number of the old directors, who claimed to hold office for life in the conduct of the Society's affairs.

Thus the fatal blow to that oppressive power of which the Incorporated Society had so long complained was at length struck; but the victors had scarcely time to rejoice ere it began to rise again in another shape from without; not in the form of a separate exhibition, made by the ex-directors, of their own works alone, in fair competition, but by one of those directors having made such representations to the king of the causes of the Society's dissensions, as obtained for themselves the exclusive advantages of royal favour. The nominal Royal Academy, to establish which the private Academy in St. Martin's Lane had been sacrificed, was consequently destined to be remodelled. On the 10th November, the eight old directors retained by the Society in office, of whom Mr. West was one, sent in their resignations, and co-operated with the sixteen who had been ejected;³⁴ and thus arose the Royal Academy of Arts of London, affording,

³⁴ "Sir,—Though we had the strongest objections to the unwarrantable manner in which most of the present directors of the Society were elected, yet our affection for the community was such, that we had, in spite of every motive to the contrary, resolved to keep possession of our directorships. But finding the majority of the present directors bent

in the circumstances attendant upon its origin, remarkable evidence of the precariousness of the existence of societies, and even of corporate bodies, as the following narrative will shew:—

The talents of Mr. West had begun, about 1765, to call forth, among a few of the wealthy and powerful, indications favourable to the success of his professional career. Dr. Drummond, archbishop of York, honoured him with his friendship, and set on foot a scheme for raising 3000 guineas by subscription, with the view of enabling the young artist to abandon portrait, in favour of historical, painting; but the project failed. The coldness with which it was received induced his grace to conclude that, unless the king could be engaged in an attempt to make the employment of living artists fashionable, nothing could be done for art.

upon measures which we think repugnant to our charter, and tending to the destruction of the Society, we judge it no longer safe to keep possession of our employments; therefore do hereby resign them, that no part of the blame, which will naturally follow the measures now pursuing, may, in any shape, be laid upon us.

“From the motions and insinuations of the last meeting we clearly see what plan is to be pursued; and we likewise clearly perceive that, however odious and hurtful such a plan may be, we shall find it utterly impossible to prevent it.

“We would not, however, by any means be understood to object to every remaining director. You, sir, and some others, we have the highest esteem for, as you have been elected into your offices without taking part in any intrigue, and, being men of honour and ability in your professions, are extremely proper to fill the places you occupy. We are, therefore,

“Your and their most obedient humble servants,

“JOSH. WILTON.	WM. CHAMBERS.
EDWD. PENNY.	G. M. MOSER.
RICHD. WILSON.	PAUL SANDBY.
BENJ. WEST.	F. M. NEWTON.

“Nov. 10th, 1768.

“To JOSHUA KIRBY, Esq.

President of the Society of Artists of Great Britain.”

When the minute-books of the directors were given up, the minutes of their transactions from the 19th November, 1764, to the 11th March, 1765, were wanting. Those also from the 13th June, 1765, to the 1st March, 1766, had been destroyed.—See *The Conduct of the Royal Academicians*, &c., and also STRANGE, *ut supra*.

Being earnest in his purpose, and regarding the king as one of those characters who require to be personally interested in whatever it is desired they should countenance, the archbishop took an opportunity of endeavouring to arouse his majesty's sympathy in favour of his project, and at last obtained for West the honour of an audience, in February 1768.

The artist took with him to the palace a picture which he had executed for the archbishop, and received his majesty's commands to paint "The Departure of Regulus from Rome."³⁵

Mr. West happened to wait on his majesty with the sketch of this picture at the time the newspapers were noticing the dissensions of the Incorporated Society. His majesty inquired the cause of the schism, and remarked, on Mr. West's reply, that he would gladly patronise any association that might be found better calculated to improve the arts.

Mr. West, on returning from the palace, communicated to Chambers and Moser the important fact with which he was charged, and, upon conferring on the subject with Mr. Cotes, it was agreed that the four should constitute themselves a committee of the dissenting artists, to draw up the plan of an Academy.³⁶ His majesty took great personal interest in the scheme, and even drew up several of the laws with his own hand. He was particularly anxious that the whole design should be kept a profound secret, being apprehensive that it might be converted into some vehicle of political influence. And secret it appears to

³⁵ See GALT's *Life of West*, pt. ii. p. 25, *et seq.*, and CAREY's *Observations on the Probable Decline or Extinction of British Historical Painting*, pp. 32, *et seq.* (Lond. 1825. 8vo. Privately printed.)

³⁶ This committee presented a petition to the king on behalf of the establishment of a Royal Academy. Mr. Chambers undertook the task of digesting the plan or form of the intended institution, together with the laws necessary for its government, all of which were arranged under the immediate inspection of his majesty.—See EDWARDS' *Anecdotes of Painters*, &c., Introduction, p. xxxv.

have been kept, till about the time that the Academy's code of laws was completed, when it happened that, whilst his majesty and the queen, at Windsor Castle, were looking at West's picture of Regulus, just then finished, the arrival of Kirby, president of the Incorporated Society, was announced. After the ceremonies of introduction, Kirby, looking at the picture, expressed himself with great warmth in its praise, and inquired by whom it had been painted, when the king introduced West to him. "I hope," said Kirby to West, "you intend to exhibit this picture." West replied it was painted for his majesty; the exhibition must depend on his majesty's pleasure; but that, before retiring, it was his intention to ask permission for that purpose. The king immediately said, "Assuredly, *I shall be happy to let the work be shewn to the public.*" "Then, Mr. West," added Kirby, "you will send it to my exhibition,"—meaning the exhibition of the Incorporated Society. "No," interrupted the king, firmly, "*it must go to my exhibition,*"—to the Royal Academy. Poor Kirby was thunderstruck; but only two nights before he had declared that the design of forming such an institution was not contemplated. His colour forsook him, his countenance became yellow with mortification, he bowed with profound humility, and instantly retired; nor did he long survive the shock.³⁷

On the evening of the day following this interview, a meeting of thirty of the forty artists of whom it was intended that the Academy should consist, all of whom had separated themselves from the Incorporated Society, was to be holden at the house of Wilton, the sculptor, in order to receive the code of laws, and to nominate the office-bearers of the Aca-

³⁷ GALT'S *Life of West*, part ii. pp. 36–38. Mr. Galt, in his preface to the second part of the work, says, "Nearly the whole of this work was printed during the last illness of Mr. West. The manuscript had long previously been read by him. My custom was, to note down those points which seemed important in our own conversations, and from time to time to submit an entire chapter to his perusal; afterwards, when the whole narrative was formed, it was again carefully read over to him."

demy. On the morning of that day, Mr. Penny, whom it was intended to appoint Professor of Painting, called on Mr. West, and stated that he had reason for thinking that Reynolds would not attend the meeting; and Moser, having expressed to Mr. West the same opinion, he became much perplexed, it having been arranged with the king that Reynolds, although not in the secret, nor consulted respecting the formation of the Academy, should be the president.

West, therefore, called on Reynolds, and made such representations to him as induced him to attend the meeting,³⁸ at which the code of laws was read, and the gentlemen recommended by the king to fill the different offices being declared officers, the code was accepted. Reynolds was declared President; Chambers, Treasurer; Newton, Secretary; Moser, Keeper; Penny, Professor of Painting; and Dr. William Hunter, Professor of Anatomy.

A report was made to his majesty next morning, who gave his sanction to the proceedings; and thus, on the 10th December, 1768, was constituted the Royal Academy of Arts of London.³⁹

³⁸ During these contentions Sir Joshua Reynolds did not interfere. He had long withdrawn himself from the private meetings of the directors, declaring that he was no friend to their proceedings. When he discovered that they were to raise up a schism in the arts, and make a separate exhibition, he promised that he would exhibit with neither.—*STRANGE'S Inquiry*, §c., p. 99.

With the intention of the junto, Sir Joshua Reynolds was very early made acquainted, as he acknowledged to some friends of the Society (who had not the least apprehension of his defection, he having through disgust withdrawn from the meetings of the directors), to whom he declared himself no friend to their proceedings.

However, the acquisition of so able an artist was not to be left unattempted; and when other means failed, something of the probability of knighthood was hinted; on which, whether influenced by that allurements, or the force of other arguments, he changed his former intentions.—See *The Conduct of the Royal Academicians*, pp. 45, 46.

³⁹ See GALT'S *Life of West*, part ii. pp. 41–44.

But the laws of the Royal Academy, thus established, virtually annulled that charter by which the great body of British artists had been incorporated, by rendering all those who did not exhibit their works in the Royal Academy's exhibition ineligible to academic honours; and thus a blow was struck at the free exercise of the inalienable right of every British artist to control the revenue of exhibiting his own works.⁴⁰ Nor were the *by-laws* of the royal establishment less severe, for they virtually excluded the many artists, to whom the valuable statues, busts, &c. of the St. Martin's Lane Academy in great part belonged, from using them for the purposes of study; no exception having been made in favour of those persons in that law which requires each applicant for the privilege of studying in the Academy to submit a probationary drawing to the consideration of the council; and the fellows of the Incorporated Society, having

⁴⁰ The Royal Academy of Arts of London was constituted for the culture of painting, sculpture, and architecture.

1. Its members consist of forty Academicians;
2. Twenty of another order, called Associates; and,
3. Six of another order, called Associate Engravers.

The Academy established an annual exhibition of paintings, sculptures, and designs, and enacted among its laws the following:—

Sect. 4, Art. 1. The members of the Academy shall not be members of any other Society of artists established in London.

Sect. 8, Art. 11. Whoever exhibits with any other Society at the time that his works are exhibited in the exhibition of the Royal Academy, shall neither be admitted as a candidate for an associate, nor his performances be received the following year.

Sect. 5, Art. 5. The associates shall be elected from among the exhibitors in the annual exhibition.

Sect. 5, Art. 1. All vacancies of academicians shall be filled up by elections from among the associates.

See the printed *Laws of the Royal Academy*.

It is remarkable that the members of the committee that formed the constitution and laws of the Royal Academy, consisted of four persons, natives of four different countries, *i. e.*

West, *American*. | Chambers, *Swede*. | Moser, *Swiss*. | Cotes, *English*.

themselves ejected from office the directors who became the first academicians, from whom that council was chosen, they declined, as matter of course, to submit their merits to be judged by that tribunal. Hence, on the formation of the Royal Academy, the great body of British artists found themselves without the necessary materials for study.

The Incorporated Society, in consequence of the peculiarity of their position, determined to petition the king. Strange, who took an active part in the passing events, and thereby rendered himself disagreeable to the dominant party, proposed that the petition should comprise such a statement of the Society's grievances as would enable his majesty to see the real state of affairs, and lead to the formation of a royal establishment on such a liberal plan as would unite all the ingenious artists of the kingdom. But that proposition was rejected, and the petition, having, by an over-cautious fear of giving offence, been very much mutilated, was presented by the president (Mr. Kirby), who, a few days afterwards, delivered to the Society the king's answer, to the following effect:—

“That the Society had his majesty's protection; that he did not mean to encourage one set of men more than another; that, having extended his favour to the Society by royal charter, he had also encouraged the new petitioners; that his majesty's intention was to patronise the arts; that the Society might rest assured his royal favour should be equally extended to both; and that he should visit the exhibitions as usual.”⁴¹

The Incorporated Society, finding themselves thus shut out from the advantages of studying in the Royal Academy, determined to establish an Academy for themselves and their pupils. They applied to the Royal Academy to restore to them the statues, busts, &c. of the St. Martin's Lane Academy; and it was intimated that they should be returned or paid for; but, having waited, without success, for them

⁴¹ See STRANGE, *ut supra*.

some time, they furnished, at great expense, a study for themselves.⁴²

⁴² See *The Conduct of the Royal Academicians, &c.*, *ut supra*.

The study (says Edwards) was over the famous Cyder Cellar, Maiden Lane, Covent Garden.

Mr. Woollett, the engraver, was, during many years, secretary to the Incorporated Society: he resigned about 1773, and was succeeded by Mr. John Hamilton, landscape-painter. In 1774, Mr. Isaac Taylor, an engraver, succeeded Mr. Hamilton, and, consequently, he became possessed of the books and papers of the Society.

On the death of Mr. Taylor, on the 17th October, 1807 (aged 77), the Society having ceased to exist, its books and papers came into the hands of Mr. Taylor's son and executor (Mr. Charles Taylor), who, after having arranged for publication in *The Literary Panorama*, vol. iii. 1807, 1808, pp. 809-813, 1013-1014, 1226-1229, such extracts from them as appeared necessary to shew the origin, character, and troubles of the Incorporated Society, transferred them, on the 22d February, 1808, to the care of Mr. Robert Pollard, the last surviving member of that Society.

In 1836, Mr. Pollard, aged 81, surrounded by a family dependent upon him for support, and being in embarrassed circumstances, gave up the documents of the Incorporated Society to the Royal Academy. A copy of the Royal Academy's receipt for them is subjoined.

On the 23d of May, 1838, Mr. Pollard died, aged 83, having experienced extraordinary vicissitudes, and endured great privations, from which he would have been protected by the Incorporated Society, had it not been destroyed. Mr. Pollard co-operated with Mr. Scriven in the efforts made for the cause of humanity in 1810, by founding the Artists' Fund; but, unfortunately, he retired from the Society, and, consequently, lost the protection he might honourably have drawn from it.

(Copy.)

"Royal Academy of Arts, London,
28th Oct. 1836.

"I hereby acknowledge to have received of Mr. Robert Pollard, fellow and director of the Royal Incorporated Society of Artists of Great Britain,—

"1st. A box, containing the papers and letters of the said Society, from 1760.

"2d. A parcel of books, containing the minutes of the directors, and of the general meetings of the Society.

"3d. His majesty's royal charter, contained in a case, being the original documents of the said Society.

(Signed)

"MARTIN ARCHER SHEE, P.R.A.

By order,

HENRY HOWARD, R.A. Sec."

CHAPTER IV.

SUMMARY OF THE PROGRESS OF THE PATRONAGE OF ART IN GREAT BRITAIN
FROM 1727 TO 1768, THE PERIOD OF THE FOUNDATION OF THE ROYAL
ACADEMY—STATE OF ART DURING THE SAME PERIOD—NOTICES OF
CELEBRATED PAINTERS: HOGARTH, REYNOLDS, WILSON, GAINSBOROUGH,
WEST—AND OF ENGRAVERS: STRANGE, WOOLLETT—IMPROVED MORAL
AND SOCIAL CONDITION OF BRITISH ARTISTS AS A COMMUNITY—RECA-
PITULATION OF THE ECONOMICAL RESULTS REALISED BY THEM UP TO
THE PERIOD OF THE FOUNDATION OF THE ROYAL ACADEMY—EFFECTS
OF THE ACADEMY'S LAWS UPON THE COMMUNITY.

“ Whatever would be the temptations under which individuals would lie, if there was no government, to take the objects of desire from others weaker than themselves; under the same temptations the members of government lie, to take the objects of desire from the members of the community, if they are not prevented from doing so. Whatever, then, are the reasons for establishing government, the very same exactly are the reasons for establishing securities that those intrusted with the powers necessary for protecting others, make use of them for that purpose solely, and not for the purpose of taking from the members of the community the objects of desire.”—JAMES MILL: *Essay on Government*, in the *Encyclopædia Britannica*. Seventh edition.

CHAPTER IV.

WHILST the events narrated in the last chapter were passing, George the Third reigned eight years. The rising community of British artists became, during that period, advantaged by the arrival of West, in 1763, and of Bartolozzi, in 1764; by the introduction, from France, of chalk-engraving, by Ryland, and of aquatinto, by Paul Sandby, who has been called the father of water-colour painting. Hogarth had been reappointed painter to the king,¹ and, in 1765, the majority of the artists had acquired his majesty's sanction of their proceedings by a charter of incorporation.

¹ The following is a copy of the Treasury Minute of the reappointment of Hogarth, from the original in the possession of the Duke of Bedford:—

<p>“WM. HOGARTH, Gent. Serjeant Painter.</p>	}	<p>“His Majesty's grant unto William Hogarth, Gent. of the office of Serjeant Painter of all His Majesty's works, as well belonging to all His Ma- jesty's palaces or houses as to His Majesty's great wardrobe, or otherwise; to hold the same by himself, or his sufficient deputy or deputies, during His Majesty's pleasure, together with the yearly fee of ten pounds, payable quarterly at the Exchequer, and all other fees, liveries, profits, and advantages thereto belonging, and his former letters patent for the same authority determine. Subscribed by Mr. Attorney-General, by warrant under His Majesty's Royal Sign Manual, countersigned by the Lords Commissioners of the Treasury.</p>
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“JNO. LARPENT, Dep.

“Our very good Lord, we have been made acquainted with this doquet.

“*Treasury Chambers,*
28th Nov. 1761.”

“CARRINGTON,
JAMES OSWALD,
NORTH.

In other respects, the currents of art and patronage continued to flow as they had commenced in the reign of George the Second, without presenting to view any indication that the new monarch possessed a taste for the fine arts, a sense of their national importance, or any other mental characteristic to justify that hope of royal patronage with which the artists were animated on his accession to the throne.

But, on the contrary, it is recorded that George the Third saw, during the first eight years of his reign, in the annual exhibitions, a succession of the finest pictures by Reynolds, Gainsborough, and Wilson, without being induced to give a commission to either of them; that the works of those distinguished artists failed to awaken in the royal mind any desire to create a British school of art, or otherwise to set an example of patronage to the nobility and gentry; and that, during those eight years, his majesty never honoured Reynolds even with an interview.² But, as stated in the preceding chapter, in the eighth year of his majesty's reign, West stood alone among British artists, as enjoying the advantages of royal employment; a circumstance not less fortunate to himself than important in its results to the moral and social condition of all the artists by whom he was surrounded, and to future generations.

Nothing but disappointment had hitherto resulted from the efforts made to acquire for the arts the patronage of the crown; but the tact of West having, towards the close of 1768, brought about that long and anxiously anticipated event, a notice of its consummation will close the following summary; so that the next chapter may commence by presenting to view the opening of a new career to British art and artists, under the protection of George the Third, in the ninth year of his majesty's reign.

It has been shewn that, at the beginning of the reign of George the Second, Great Britain was remarkable among

² See CAREY'S *Observations on the Probable Decline or Extinction of British Historical Painting*, pp. 18, 19.

the nations of Europe for the dearth of native talent in art; and, consequently, that her people generally were destitute of the important aid which the arts contribute to civilisation. At the close of that reign, she appears honourably distinguished by native artists, even by genius in art of extraordinary power, raised up, as though it were by the magician's wand, to redeem her at once from the reproach of ages.

It has been remarked that there are particular times in which nations attain, in a few years, a surprising pitch of perfection in those very arts and pursuits which they had previously cultivated almost ineffectually for ages, and that this prodigy comes to pass without any new intervention of moral causes to which so miraculous a progress can be attributed;³ and the fact that British art forced its way, as it did, in the reign of George the Second, despite the discountenance of the universities, and in the face of that withering neglect of the wealthy which sometimes destroyed even genius itself,⁴ shews, at least, that nothing could longer prevent its developement amongst us.

But all this having happened at the time when the press began to inform and cultivate the minds of the public at large, the genius of British art availed itself of the people's thirst for knowledge to take refuge among them, uneducated as they were, as the only means of acquiring support. Hence the mass of the people became the first source of patronage to native talent; hence, too, a new and vast channel of enterprise was opened to the commercial speculator; and the various powers of the painter's mind were applied, through the art of engraving, to advance the interests of trade, by cultivating and feeding the taste of the million, both at home and abroad.⁵

³ See Du Bos' *Reflexions*, &c. already so frequently referred to.

⁴ *E. g.* Giles Hussey.

⁵ Compare Sir M. A. Shee: "The arts, treated commercially, . . . intrusted to that vulgar and inadequate impression of their importance which is to be found in the mass of society, never did and never can

We are told, on the authority of Pliny, that, in Greece, there was a time when the works of art of great masters were not considered as common moveables, destined to embellish the apartments of private persons, but were looked upon as public treasure—jewels of the state—the enjoyment of which was due to all the inhabitants.⁶ But it must be recollected, also, that the common fate of genius has been to live in times when, or in places where, its value was unknown.⁷ And it may be questioned whether those

flourish in any country. The principle of trade and the principle of the arts are not only dissimilar, but incompatible; profit is the impelling power of the one, praise of the other. Employment is the *pabulum vitæ* of the first, encouragement of the last. These terms are synonymous in the ordinary avocations of life, but in the pursuits of taste and genius they differ as widely in meaning as coldness from kindness; as the sordid commerce of mechanics from the liberal intercourse of gentlemen. Wherever the fine arts have been carried to any extraordinary degree of perfection, we find these observations corroborated. Among the ancients or the moderns in Greece, in Italy, or in France under Louis the Fourteenth, it was neither the agency of the commercial spirit, nor even the more congenial operation of private patronage, that kindled those lights of genius which irradiate with such splendour the hemisphere of taste. The spark was struck by a collision more exalted; the impulse was given from above, from all that was powerful in the state respecting all that was ingenious in the time; attending with solicitude to the birth of ability, fostering and invigorating the first struggles of weakness, stimulating and rewarding the utmost exertions of his strength, setting an example of homage to genius, which rescued him from the ever ready contumely of vulgar greatness, and taught him to respect himself. Noble and national objects are not to be effected by common and contracted means; the stimulus must ever be in proportion to the exertion required; and they must be themselves honoured who are expected to do honour to their country. What results can be looked for from the desponding struggles of genius in a state which shews such disregard to the cultivation of her arts, as not to employ a thought on their influence, or even hazard an experiment for their protection?"—See Preface to *Rhymes of Art*, by SHEE.

⁶ Du Bos, *ut supra*.

⁷ We spend our lives in France, says Du Bos (1719), in a continual series of pleasures and tumultuary occupations, which leave hardly

circumstances which exposed the powers and genius of British artists to be estimated by the mercantile speculator, accordingly as they possessed the means of drawing money from the pockets of the public, constitute a fault for which any particular class can be deservedly reproached, or merely a national misfortune to be for ever deplored.

But, be this as it may, it is only too certain that instances

any void space in our time, but keep us in a constant hurry and fatigue of spirit. One may apply to us what Pliny said of the Romans of his time, when he complains of the slender notice they took of the magnificent statues with which several porticos were adorned: '*The great multitude and hurry of business and employments diverts every one from the contemplation of these objects; a contemplation suited only to those who have leisure and tranquillity of mind.*'

Our life is a perpetual scene of trouble and embarrassment, either to make a fortune capable of carrying out our desires, or to preserve it in a country wherein it is not less difficult to keep than to acquire.

Pleasures lay hold of the little time left us by the occupations which either fortune has laid out for us, or our own inquietude of mind has procured us. A great many courtiers have lived thirty years at Versailles, walking to and fro regularly five or six times a-day in the great apartment, whom you might easily persuade that the '*Pilgrims of Emmaus*' were done by Le Brun, and the '*Queens of Persia at Alexander's Feet*' by Paolo Veronese.

Hence it is that Le Sueur deserved his fame so long before he enjoyed it. Poussin, whom we extol so much in our days, was in no great esteem with the public when, in his very best days, he came to practise in France. The same thing has happened at Antwerp, where the generality of people understand no more of paintings than they do at Paris. Before Vandyke went to England, other painters arose, whom the deluded public imagined to have been his equal in merit. But now the distance between them appears infinite, because every day error loses a partisan, while truth acquires one. When the school of Rubens was in its prime, the Dominicans at Antwerp wanted fifteen large pictures to adorn the body of their church. Vandyke offered to do them all; but the good fathers were advised to divide the work, and to employ twelve of Rubens' pupils. The result was, that Vandyke did but two, *i. e.* the '*Flagellation*,' and the '*Carrying of the Cross*;' the only two regarded now with pleasure.

of any higher regard for art, amongst the wealthy English, than is involved in its employment for the decoration of their residences, or for similar purposes of luxury or ostentation, were rare indeed. The young minds of their children were not trained to recognise its national importance any otherwise; neither were they taught by education to acquire those pleasures which can only result from a knowledge of the elementary principles of art;⁸ and since time and labour are indispensable to the attainment of every other branch of knowledge, it would be difficult to conceive that the means of justly appreciating the value of art, or the extraordinary merit of those works they sought for, which constitute the glory of Italy, came by chance.⁹ Hence, notwithstanding the enormous sums spent by opulent Englishmen for the acquisition of foreign works, at prices regulated by the dealers' sliding scale—which usually moved by hundreds—their

⁸ Our seminaries of liberal education . . . will want a great part of perfection till drawing is looked upon as a necessary article in the course of scholastic or academical education. Would persons of ability take this into consideration, we might soon have appointments for professors of this art as well as of others not more useful; and the drawing-master in private schools would at least rank equally with the masters of French and dancing. Would those persons of ability consider a little further, and, besides thinking some skill in drawing necessary for their children (for I would not except young ladies from it any more than the young gentlemen), resolve, from a principle of public spirit, to encourage our own professed artists as much as possible, . . . they would soon perceive this a great spur to emulation, &c.—GWYN'S *Essay on Design*, §c. (1749), pp. 63, 64.

⁹ In 1755, Nisbett, in his *Essay on the Necessity of a Royal Academy of Arts*, records that Oxford and Cambridge include all mental accomplishments, every thing that is useful and entertaining, excepting one, and that is painting; thus stigmatised by our youth remaining as ignorant of that art as Goths and Vandals. There should be lectures on art free to every body.

From that early period, up to 1843, much has been written in support of Mr. Nisbett's views, yet the fashion of educating an English gentleman remains unchanged.

highest object in collecting appears to have been, as Barry remarks, "*pour se delasser*."¹⁰

The following is a list of the principal collections of ancient pictures which had been formed in England up to 1766:—

John Barnard, Esq.	<i>Berkeley Square.</i>
Sir Sampson Gideon	<i>Belvedere House, Kent.</i>
The Duke of Marlborough	<i>Blenheim.</i>
The Duke of Devonshire	<i>Chatsworth.</i>
	<i>Chiswick.</i>
	<i>Devonshire House, Piccadilly.</i>
The Earl of Litchfield	<i>Ditchley.</i>
Bouchier Clive, Esq.	<i>Foots Cray, Kent.</i>
Lord Littleton	<i>Hagley Park.</i>
Royal Collection	<i>Hampton Court.</i>
Sir Robert Walpole	<i>Houghton Hall.</i>
Charles Jennens, Esq.	<i>Ormond Street.</i>
Royal Collection	<i>Kensington Palace.</i>

¹⁰ Compare Shaftesbury: "I am persuaded that to be a virtuoso (so far as befits a gentleman) is a higher step towards the becoming a man of virtue and good sense than the being what in this age we call a scholar. For even rude nature itself, in its primitive simplicity, is a better guide to judgment than improved sophistry and pedantick learning."—SHAFTESBURY, *Characteristicks*, vol. i. pp. 333, 334.

"Happy is the man of fortune who has a director to influence and guide his taste, as the demon of Socrates is said to have accompanied that philosopher, to regulate his morals. Milton very humorously describes a man who, without having the inward call, was desirous of being thought as religious as the rest of his neighbours. This man, says he, finds himself out some factor, to whose care and credit he may commit the whole management of his religious affairs—some divine of note and estimation, and makes the person of that man his religion. He entertains him, lodges him. His religion comes home at night, prays, is liberally supped, and sumptuously laid asleep; rises, is saluted, and, after being well breakfasted, his religion walks abroad, and leaves his kind entertainer in the shop, trading all day without his religion. Just in this manner does the mere man of fashion in these times think it necessary to have taste, and, though he does not commonly carry his taste about him, he is seldom so imprudent as to take any important step without his taste."—*The World*, vol. xxviii. No. 119, published April 19, 1755.

William Shenstone, Esq.	<i>The Leasows.</i>
Royal Collection	<i>St. James's Palace.</i>
Duke of Northumberland . . .	<i>Northumberland House.</i>
Colonel Southby	<i>Bloomsbury Square.</i>
Paul Methuen, Esq.	<i>Grosvenor Street.</i>
— Okeover, Esq.	<i>in Derbyshire.</i>
All Souls College	<i>Oxford.</i>
The Ashmolean Museum . . .	<i>ditto.</i>
The Bodleian Library . . .	<i>ditto.</i>
Christ's Church College . . .	<i>ditto.</i>
New College	<i>ditto.</i>
General Guise	<i>ditto.</i>
Sir Gregory Page	<i>Blackheath.</i>
Lord Scarsdale	<i>near Derby.</i>
Earl Temple	<i>Stow, Bucks.</i>
Earl of Pembroke	<i>Wilton.</i>
Royal Collection	<i>Windsor Castle.</i> ¹¹

That the reader may the more justly appreciate the talent by which the rise of British art was characterised, previously to its being taken under the protection of the crown, a few notices, biographical and critical, are subjoined. The Abbé Le Blanc, in a note appended to a letter written by him from London about the year 1738, to the Abbé Du Bos, at Paris, remarks, that all the arts which are based upon design were, in England, but leaving the cradle; and that if Paris had the advantage over London of an Academy of Painting, founded by Louis the Fourteenth, Poussin and Le Sueur, the painters who confer most honour upon France, preceded that noble establishment.¹² And it is not impro-

¹¹ See *The English Connoisseur; containing an Account of whatever is Curious in Painting, Sculpture, &c. in the Palaces and Seats of the Nobility and principal Gentry of England.* [By THOMAS MARTYN, Professor of Botany in the University of Cambridge.] 2 vols. Lond. 1766. 16mo.

¹² *Lettres d'un François* [J. B. Le Blanc], Lettre xxiii, 5^e édition (Lyons, 1758, 8vo.) “Il semble que la peinture, la sculpture, et tous les arts qui dependent du dessein, ne fassent encore ici que sortir du berceau. Il est vrai que Paris a sur Londres l'avantage d'une Académie de Peinture; Louis XIV. à qui les beaux arts doivent tant, a plus fait; il en a

bable that a retrospect of British art from its rise to the close of the last century would present to view a striking similarity between the progress of the arts in France and in Britain respectively.

WILLIAM HOGARTH was born in 1697, and died in 1764. His own pen bequeathed to posterity a record of his having been unable to maintain his family by the patronage his country bestowed upon him as a painter.¹³ In his day, he stood conspicuously alone;—nearly a century of England's summer has since passed away, and he stands alone still, creating, as reason and reflection advance, increased admiration and wonder. But, notwithstanding, his memory owes nothing to any evidence of the gratitude of his country. Britain has raised no public monument in acknowledgment of the honour and glory she has derived from his genius.

Sir M. A. Shee has well said that "Hogarth has conferred that kind of obligation upon his country which peculiarly entitles him to her regard and gratitude. Civilized nations have ever eagerly contended for the honour of originality in arts and sciences, and have considered as their most conspicuous ornaments those extraordinary characters, who, starting from the common herd of mankind, seem born to explore new regions, and discover new springs of instruction and amusement. Among the few who come under this description, Hogarth has every claim to be numbered; his genius appears to be as peculiarly original, his fire to be as much kindled from within, as that of any other painter of any age or nation. From his outset, he disdained to travel in the highroads of art, or to avail himself of those directing posts set up by his predecessors. He treads in no man's

fondé une seconde à Rome, pour perfectionner les jeunes élèves de notre nation, mais le Poussin et Le Sueur, les peintres qui font le plus d'honneur à la France, ont précédé ces beaux établissements. En quelque genre que ce soit, les écoles forment le génie, mais elles ne le donnent pas."

¹³ IRELAND'S *Hogarth*, vol. iii. *ubi supra*.

steps, moves within no prescribed limits, and adopts no established combinations. He has, perhaps, less of commonplace than any other artist, less of loose material, less dead matter. His subjects, his arrangement, his characters, his style, his manner, are all his own, derived immediately from Nature; drawn pure from the fountain, without passing through those ducts and channels of intermediate communication which always tinge the stream, and betray the soil through which it flows. His path of art was, before him, unopened, and it appears to have closed after him. But, while his works remain to be consulted, Britain may confidently boast of having produced one of those distinguished spirits, those daring navigators of the intellectual ocean, who launch boldly forth in quest of new discoveries, and bring home unexpected treasures from territories before unknown. Yet, notwithstanding the reputation which Hogarth, during the latter part of his life, enjoyed, he had too much reason to complain of that coldness and neglect which so frequently depress the vigour of genius, and disgrace the sensibility of taste."

Sir Martin Shee goes on to say, "The 'Marriage à la Mode,' that celebrated series of pictures . . . [now in the National Gallery], affords a striking instance of the supercilious indifference with which the connoisseur too often allows himself to regard the happiest productions of his day. Although a work possessing the more valuable qualities of art, as moral in design as masterly in execution, striking vice irresistibly in her strongholds of fashionable dissipation, and compressing the experience of a life to a compendium of instructive example, the 'Marriage à la Mode' found no purchaser among its admirers, and Hogarth was reduced to the mortifying necessity of attempting to procure by a raffle that reward for his labours which the generosity, if not the justice, of taste, ought to have conferred on him. But even this expedient failed of success; the prize was not sufficiently attractive to excite the spirit of adventure, and, for a sum too contemptible to be named, a

Mr. Lane, whose taste in this instance was amply rewarded by his good fortune, became the proprietor of a work which merits to be considered an ornament to the noblest collection."¹⁴

¹⁴ SHEE'S *Rhymes on Art*, pp. 15-17, note. (Second edition, 1805.)

The six inimitable pictures of "Marriage à la Mode" were, on the 6th of June, 1750, sold, by a kind of auction, to Mr. Lane of Hillingdon, for one hundred and twenty guineas! being in Carlo Maratti frames, that cost the artist four guineas each; consequently, his real remuneration for painting this admirable series was but a few shillings more than one hundred pounds. Such are the rewards of genius! On Mr. Lane's death, the pictures became the property of his nephew, Colonel Cawthorne; and, on the 5th of February, 1797, they were sold by auction, at Christie's, to Mr. Angerstein, for one thousand guineas!—See IRELAND'S *Hogarth*, vol. i. p. 247, *et seq.*

Hogarth, by printed proposals, dated 25th January, 1744-45, offered to the highest bidder the six pictures called "The Harlot's Progress;" the eight pictures called "The Rake's Progress;" the four representing "Morning, Noon, Evening, and Night;" and that of "A Company of Strolling Players Dressing in a Barn." The biddings were to be received from the first to the last day of February, on the following conditions, *i.e.* "1. That every bidder shall have an entire leaf numbered in the book of sale, on the top of which will be entered the name and place of abode, the sum paid by him, the time when, and for which picture. 2. That, on the last day of sale, a clock (striking every five minutes) shall be placed in the room; and, when it hath struck five minutes after twelve, the first picture mentioned in the sale-book will be deemed to be sold; the second picture when the clock hath struck the next five minutes after twelve; and so on successively till the whole nineteen pictures are sold. 3. That none advance less than gold at each bidding. 4. No person to bid on the last day, except those whose names are entered in the book. As Mr. Hogarth's room is but small, he begs the favour of no persons, except those whose names are entered in the book, will come to view his paintings on the last day of sale." The pictures produced the following prices:—

Six "Harlot's Progress," at fourteen guineas each	£ 88 : 4
Eight "Rake's Progress," at twenty-two guineas each	184 : 16
"Morning," twenty guineas	21 : 0
"Noon," thirty-seven guineas	38 : 17
"Evening," thirty-eight guineas	39 : 18
"Night," twenty-six guineas	27 : 6
"Strolling Players," twenty-six guineas	27 : 6

JOSHUA REYNOLDS was born in 1723, and died in 1792, aged sixty-nine. Whilst this extraordinary artist adorned

The pictures of "The Harlot's Progress," and those of "The Rake's Progress," became the property of Mr. Beckford, of Fonthill. "The Harlot's Progress" were destroyed by fire; but copies of them were in the possession of Mr. Baines, of Rippon, Yorkshire.—See NICHOLS' *Biographical Anecdotes of Hogarth*, p. 192.

The four Election pictures painted by Hogarth, now in Sir John Soane's Museum, were bought by Sir John at the sale of Mrs. Garrick's effects, in 1823, for 1650 guineas.*

The following account of the circumstances which rendered these pictures the property of Mrs. Garrick is extracted from Galt's *Life of West*:—"When Hogarth had published his Election prints, he wished to dispose of the paintings, and proposed to do so by a raffle of two hundred chances, at two guineas the stake, to be determined on an appointed day. Among a small number of subscribers, not half what Hogarth expected, Garrick had put down his name, and, when the day arrived, went to the artist's house to throw for his chance. After waiting a considerable time, and no other person appearing, Hogarth felt the neglect, not only as derogatory to his profession, but as having something in it of the mendicant character; and, mortified by the result of his plan, which he had hoped would prove, at least, a morning's amusement to the fashionable subscribers, insisted that, as they had not attended, nor sent any request to him to throw for them, Garrick should go through the formality of throwing the dice—but for himself only. The actor for some time opposed the irritated artist, but at last consented. On returning home, Garrick despatched a note to Hogarth, stating that he could not allow himself to possess works so valuable and admired without acquitting his conscience of an obligation due to the painter, and to his own good fortune in obtaining them; and, knowing the humour of the person he addressed, and that, if he sent a cheque for the money it would in all probability be returned, he informed Hogarth that he had placed at his credit at his banker's two hundred guineas, which would remain there at the disposal of his heirs, if it were not accepted by himself."

The eight pictures of "The Rake's Progress," now in Sir John Soane's Museum, were sold by Hogarth, by auction, in 1745, for 184*l.* 16*s.*† and were purchased by Sir John Soane, in 1802, of the late Alderman Beckford, for 570 guineas.‡

* See *Descriptive Catalogue of Sir John Soane's Museum*.

† See IRELAND'S *Hogarth*, vol. iii. Appendix, p. 340.

‡ See *Descriptive Catalogue*, &c. *ut supra*.

the English world of wealth and fashion, by his talents as a portrait-painter, he obtained for himself an immense income. So early as 1761, Dr. Johnson recorded that Rey-

"The March to Finchley" is a representation of the march of the guards towards Scotland, in the year 1745. An impression from the plate engraved from this subject was, before its publication, taken, together with the picture, to St. James's Palace, in the hope of royal approbation. When the king was told that Hogarth had painted a picture of the guards on their march, and that he meant to dedicate to his Majesty a print engraved from it, the first question suggested to the royal mind was, "Pray, who is this Hogarth?"

"A painter, my liege."

"I hate *bainting* and *boetry* too; neither the one nor the other ever did any good! Does the fellow mean to laugh at my guards?"

"The picture, an' please your majesty, must undoubtedly be considered as burlesque."

"What! a *bainter* burlesque a soldier! He deserves to be *bicheted* for his insolence. Take the trumpery out of my sight."

The artist, mortified at this reception of his work, immediately altered the dedication, and, instead of "*The King of England*," inserted "*The King of Prussia*" (as an encourager of the arts!).

The following announcement of the publication appeared in *The General Advertiser* of April 14, 1750:—

"Mr. Hogarth is publishing, by subscription, a print, representing *The March to Finchley*, in the year 1745; engraved on a copper-plate, 22 inches by 17; the price, 7s. 6d.

"Subscriptions are taken at the Golden Head, in Leicester Fields, till the 30th of this instant, and no longer, to the end that the progress of the engraving may not be retarded.

"*Note*.—Each print will be half-a-guinea after the subscription is over."

The picture was disposed of by raffle. In the subscription-book for the print were the particulars of the project, whereby each subscriber of 3s. above the said 7s. 6d. for the print, became entitled to the chance of having the original picture.

The following is a copy of an advertisement in *The General Advertiser*, May 1, 1750:—

"Yesterday, Mr. Hogarth's subscription was closed. Eighteen hundred and forty-three chances were subscribed for. Mr. Hogarth gave the remaining hundred and sixty-seven chances to the Foundling Hospital, one of which, having won the prize, he delivered the picture the same evening to the governors."

See *IRELAND'S Hogarth*, vol. ii. p. 134.

nolds was without a rival, and was adding thousands to thousands; and, in 1762, when his prices were but half what they subsequently became, the same distinguished author recorded that Mr. Reynolds was gaining 6000*l.* a-year.¹⁵

“ Among the mass of illustrious statesmen and divines, legislators, admirals and generals, noblemen and gentlemen of the highest rank and fortune, talents, and attainments, who were personally intimate with Reynolds, there was not one, from his first outset in London in 1746, to 1768, who had given him a commission to paint an historical picture. He did not finish and exhibit his ‘Count Ugolino’ until 1773; even then it was a mere chance that induced him to paint that first essay in history. Northcote, Farington, and Cumberland, his friends, have established the fact that the picture was suggested to him either by Burke or Goldsmith, and was painted without a commission. Reynolds received so little encouragement from all his great and noble friends to exchange the popular and lucrative practice of portrait-painting for history, that his ‘Ugolino,’ although praised and admired, lay a long time unsold in his gallery. Of his very few historical pictures the greater part were painted for foreigners, or for commercial men in this country [to be engraved]. They were painted on the precarious chance of finding a purchaser among the visitors of his picture-gallery. The ‘Ugolino’ we have noticed as a spark of historical fire, struck out by chance; his ‘Infant Hercules Strangling the Serpents’ was painted on a commission for the Empress of Russia, for 1500*l.*, the highest sum ever paid to him for a picture. Prince Potemkin gave him a commission for ‘The Continnence of Scipio,’ and also for ‘The Snake in the Grass.’ Count d’Ademar purchased ‘The Girl with a Mouse-trap.’ Monsieur de Calonne gave him a commission for ‘Mrs. Siddons in the Character of the Tragic Muse.’ Noel Desenfans purchased ‘The Girl with a Cat,’ and ‘The Girl with a Bird’s Nest;’ and ‘A Boy

¹⁵ See the published letters of Dr. Johnson to Mr. Baretti.

Praying' was purchased by M. Chaumier. All the historical and fancy pictures here enumerated were painted for, or purchased by, foreigners, who paid homage to that power which his own countrymen overlooked. 'The Vestal Tuccia,' 'The Holy Family,' and 'The Gleaner,' were painted on commissions for Mr. Macklin, as a commercial speculation; and he received similar commissions from Alderman Boydell for 'Robin Goodfellow,' 'Cardinal Beaufort,' and the 'Caldron Scene in Macbeth.' When we take away the preceding pictures, and those he made presents of, or which remained unsold at his death there is strong reason to believe that this great master did not receive ten commissions for fancy or historical paintings from every other rank and order of his countrymen, in the whole course of his forty-six years' practice."¹⁶

But, in the midst of this dearth of patronage for high art, it appears that Sir Joshua was overwhelmed with commissions for portraits. Mr. Farington, in his life of this great artist, states that "the school of Sir Joshua resembled a manufactory, in which the young men who were sent to him for tuition were chiefly occupied in copying portraits, or assisting in draperies, and preparing backgrounds. The great pressure of his business required, not only his own unceasing diligence, but that every hand he could command should be employed, to enable him to execute the numberless commissions that poured in upon him."¹⁷

¹⁶ CAREY'S *Observations on the probable Extinction of British Historical Painting*, pp. 19-22.

¹⁷ FARINGTON'S *Memoirs of the Life of Sir Joshua Reynolds*, p. 69. (Lond. 1819. 8vo.)

Van Haken, Toms,* Beachey, Hugh Barron, Marchi, and others, painted draperies for Sir Joshua.

* Peter Toms, R.A. His chief excellence was in painting draperies. He was much employed by Sir Joshua Reynolds, Cotes, and West. Among the pictures on which he painted for Sir Joshua, was that of Lady Elizabeth Keppel, in the dress she wore as bridesmaid to the queen, for which he received twelve guineas. His price for painting the drapery, hands, &c. of a whole-length portrait was twenty guineas. See EDWARDS' *Anecdotes*, pp. 53-55.

"Sir Joshua Reynolds," says Burke, "was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that department of the art, in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the higher branches, which even those who professed them in a superior manner did not always preserve when they delineated individual nature. His portraits remind the spectator of that invention of history, and of the amenity of landscape. In painting portraits, he appeared not to be raised upon the platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to have been derived from his paintings."¹⁸

RICHARD WILSON was born in 1714, and died in 1782. In his best days, the patronage he received was insufficient to enable him to live. Fuseli has recorded that this great artist "lived and died nearer to indigence than ease."¹⁹

"The name of this extraordinary man," says Sir Martin

The following prices were paid to Sir Joshua, at different periods of his life, for portraits:—

In the year 1755, a three-quarter portrait, 12 guineas.			
—	1758,	20	—
—	1760,	25	—
—	1770,	35	—
—	1780,	50	—

¹⁸ Extracted from a character of Sir Joshua Reynolds, drawn up for the newspapers a few hours after his death. It was immediately attributed to Mr. Burke, and has been universally admired for that felicity of thought and eloquence of diction, rarely equalled by our finest writers. See *Memoir of the Right Hon. Edmund Burke*, by JAMES PRIOR, vol. ii. pp. 189, 190. (Second edition. Lond. 1826. 8vo.)

¹⁹ See FUSELI's edition of Pilkington, art. *Wilson*.

Shee, "is a reproach to the age in which he lived. With powers which ought to have raised him to the highest fame, and recommended him to the most prosperous fortune, Wilson was suffered to live embarrassed, and to die poor."²⁰

"Wilson's landscapes," says Barry, "afford the happiest illustration of whatever there is fascinating, rich, precious, and harmonious, in the Venetian colouring."²¹

Wright, in his life of Wilson, says (on the authority of a contemporary author), "He was frequently under the necessity of selling his pictures to brokers for whatever trifling sums he could procure. There was, in St. James's parish, a person who, being hard pressed by Wilson to give a small sum for one of his pictures, led the artist up to an attic, opened the door, and, pointing to a pile of pictures against the wall, said, 'Dick, I wish to oblige you; but look, there's all the stock I paid you for these three years!'" And the same author says, "There was, in Long Acre, a shoemaker whose shop had two windows, in one of which he placed the articles of his regular trade, and, very frequently, in the other, a landscape by Wilson. And it is generally believed that pictures thus parted with for a few pounds have since been sold for hundreds."²²

²⁰ SHEE'S *Rhymes on Art*, p. 14, note. (Second edition.)

²¹ BARRY'S *Letter to the Dilettanti Society*, p. 8.

²² Wilson's celebrated picture of "Apollo and the Seasons," from which a print was engraved by Woollett and Pouncey, was, many years ago, ejected from the Duke of Bridgewater's collection; sold at Christie's to Mr. Speckman, a dealer, for 80*l.*; bought of Mr. Speckman by Mr. Tomkison, who employed Mr. Sherlock to clean it; when cleaned, Mr. Sherlock copied it on a Kit Cat canvass, on which Hudson had painted a portrait. The copy was then lined by Bentley, and presented by Mr. Sherlock to Mr. Lamb, of the South Sea House, who exchanged it for a picture called Wouverman's, valued by a dealer at sixty guineas. It then passed into the hands of Mr. Hill, the dealer, who sold it to Mr. Emerson. In the course of these changes the copy acquired the reputation of being an original picture by Wilson. It next became the property of Mr. Martin, of Whitehall House, by whom it was conveyed to Manchester, at which place it was sold for 200*l.* Some time after-

THOMAS GAINSBOROUGH, who was born in 1737, and died in 1788, was, from 1760 to 1768, in the flower of his life and professional excellence. During that period, he painted a series of his very finest pictures; "but they were then so undervalued, and so rarely purchased, even at prices which little more than paid for canvas and colours, that he must have lingered through a life of neglect and indigence, if he had not made his timely escape from painting landscapes and rustic figures, and found employment . . . in portrait-painting."²³ Sir Joshua, in one of his lectures, says, "If ever this nation should produce genius sufficient to acquire to us the honourable distinction of the English school, the name of Gainsborough will be transmitted to posterity in the history of the art among the very first of that rising name."

BENJAMIN WEST was born in 1738, and died 1820. He commenced his career in London by painting portraits and history. In 1766, he exhibited, in the Exhibition at Spring Gardens, his two historical pictures, "Pylades and Orestes," and "The Continenence of Scipio." The circumstances which attended the first are thus related by Northcote, in the supplement to his *Life of Reynolds*:—

"As any thing in history was, at that period, an almost unexampled effort, this picture became a matter of much surprise. His house was soon filled with visitors from all quarters to see it; and those among the highest rank, who were not able to come to his house to satisfy their curiosity,

wards a dispute arose as to whether the copy was a real original, and, to settle it, in 1812, Mr. Sherlock made affidavit at the Mansion House, London, that he painted it; upon which an action of recovery was threatened, but not proceeded with, in consequence of the gentleman who possessed the picture having a friend to whom he sold it. The original picture, painted by Wilson, is in the collection of Mr. Leader, M.P. for Westminster.

²³ CAREY'S *Observations on the probable Extinction of British Historical Painting*, p. 23.

desired his permission to have it sent to them. Nor did they fail, every time it was returned to him, to accompany it with compliments of the highest commendation on its great merits. But the most wonderful part of the story is, that notwithstanding all the bustle and commendation bestowed upon this justly admired picture, by shewing which Mr. West's servants gained upwards of 30*l.*, yet no one mortal ever asked the price of the work, or so much as offered to give a commission to paint another subject."²⁴

In 1765, Dr. Markham introduced West to the Bishop of Bristol, the Bishop of Worcester, and to Dr. Drummond, Archbishop of York. For each of those eminent divines he painted a picture. This patronage is singular, contrasted with the neglect of the fine arts by the nobility and opulent gentry. Lord Rockingham, who offered Mr. West an annual engagement to paint subjects for his house, in Yorkshire, is an illustrious exception to this remark.

In 1766, Mr. West proposed to present a picture to St. Paul's Cathedral; which proposition was supported by a similar one from Reynolds, with a view to the decorating of the metropolitan cathedral by voluntary offerings of artists; but the project having been opposed by the Bishop of London (Dr. Terrick), it was abandoned.²⁵ The Archbishop of York was so pleased with the picture of "Agrippina with the Ashes of Germanicus," which Mr. West had painted for him,²⁶ that he procured for the painter that introduction to the king which has been already described as having exercised an important influence, not only on the personal fortunes of West, but also on the interests of the community of artists generally.

JAMES BARRY was born in 1741, and died in 1806. He

²⁴ *Supplement*, p. xlii; also in CAREY, p. 31.

²⁵ See GALT's *Life of West*, pt. ii. p. 15.

²⁶ See CAREY's *Observations on the probable Extinction of British Historical Painting*, *ut supra*, p. 31.

was, in 1768, about to enter on his forlorn struggle to confer honour upon himself, and upon Great Britain, by painting historical pictures, without possessing fortune, and without the prospect of patronage.

Of the many engravers who attained to eminence in their art during the reign of George the Second, ROBERT STRANGE appears to have been the first whose works won general admiration from the enlightened nations of Europe. He received his professional education in France, engraved for the most part after celebrated pictures of the ancient masters, and, by the publication of his works on his own account, secured to himself the just reward of his labour. The esteem in which those works were held procured for him the honour of membership in the Royal Academy of Painting, at Paris, and in the several Academies of Rome, Florence, Bologna, and Parma. From George the Third, at a subsequent period, he received the honour of knighthood.²⁷

WILLIAM WOOLLETT, as an engraver, won for British painting and engraving (in landscapes and history) universal admiration, both at home and abroad, by the various qualities of nature and art grasped by his powerful mind, and displayed in his works. He first became distinguished in landscape; and it is recorded that his plate of "Niobe," after Wilson,²⁸ engraved for Boydell, and published in 1761—the first of note of which both painter and engraver were British—produced to the publisher 2000*l.* The sale on the

²⁷ The appointment of engraver to the king had been offered to Strange, and declined; on his refusal, Ryland was appointed, with a salary of 200*l.* per annum.—See *Authentic Memoirs of William Wynne Ryland*. Lond. 1784. 8vo.

²⁸ Tradition says Woollett engraved the "Niobe" for 60*l.* *The Literary Panorama*, however, records that he engraved it for 100*l.*, and that he subsequently received 20*l.* additional on account of its success. No proofs were printed from the plate after it was finished; it was repaired more than once.

Continent of that and his other plates after Wilson²⁹ leaves no doubt, notwithstanding that they displayed the genius of that great painter stripped of its charm of colour, of their having had their full share, with the prints after Hogarth, and the mezzotinto portraits after Reynolds, in dissipating, at this early period in the history of British art, the delusive theory so often promulgated by philosophers of France and Germany,³⁰ as to the impossibility of rearing talent in the fine arts amidst the fogs of Britain.

There were, besides these, engravers of considerable ability in line, mezzotinto, and chalk; but, with the exception of Strange, who possessed the means of publishing his own works, the most skilful and fortunate of them had little to boast of, save the pleasure of devotion to the practice of their respective branches of that art, and the necessity of continuing at it incessantly to obtain support for themselves and their families.³¹

Although the spirit of trade in works of art cannot stimulate into action the highest powers of genius, yet Britain owes to that spirit the obligation of having first enabled genius in art to live, by diffusing among the people its beneficial influences.

Many of the powerful minds by which the country was

²⁹ "Phaeton" was published by Boydell in 1763; "Celedon and Amelia" was published by Woollett, Ryland, and Bryer, in 1766.

³⁰ *E. g.* Du Bos, Le Blanc, Winckleman, Montesquieu, &c.

³¹ Mr. West says, in a paper published in PRINCE HOARE'S *Academic Annals*, "When the king sanctioned the establishment of the Royal Academy, many artists were already formed; among others of considerable celebrity in painting, Reynolds, Wilson, Hayman, Gainsborough, Hoare, Dance, Mortimer, Barrat, Sandby, Wright, Cotes, and West. In sculpture, Bacon, Nollekens, and Wilton. In architecture, Chambers, G. Dance, Stuart, P. Sandby, Gwyn, and the two Adams. At the same time Strange, Woollett, Hall, Green, and M'Ardell, shone with marked eminence among the engravers. Nor here should wholly be omitted the name of Boydell, who, with a laudable commercial enthusiasm, spread by engravings the celebrity of British art through the civilised world."

enriched between 1733 and 1768 might have lived uselessly, and died neglected, as Hussey did, had not engraving, the printing-press, and the spirit of commercial enterprise, combined to render designs articles of trade. The vast number of plates engraved by British artists, and the immense quantity of prints exported during that period, appear to be conclusive evidence that native talent in engraving had then so risen in general estimation, as to have turned the eyes of the Continent of Europe full upon British art—the growth of about thirty years. And the speculations in which Boydell and others were then engaged not only, in their results, afforded to British artists the principal part of the employment that, up to the close of the last century, enabled them to live, but also contributed, in no unimportant measure, to the public treasury.

Among the earliest prints which gave importance to the British print trade, both by their merit and the extent of their circulation, may be particularly enumerated the engravings after Hogarth; the portraits, by M'Ardell and others, after Sir Joshua Reynolds; the series of Strange's prints, after pictures by celebrated old masters; the landscapes by Woollett, after Wilson; and the prints from the collection of pictures at Houghton, &c.

Whilst engravings and exhibitions had been spreading a taste for art amongst the public at large, the number of British artists had rapidly increased; and their moral and social condition had, through the countenance they in return derived from the public, become improved in a degree equally remarkable, but chiefly by the various beneficial influences of their exhibitions. That source of wealth, based on a community of interests, imparted to each British artist the happy consciousness of having something of his own to cling to, the existence of which was dependent only on the continuance, amongst themselves, of the bonds of good fellowship. And it has been shewn that a number of them united to appropriate their portion of that revenue, first, to

the protection of themselves and their families against some of the worst evils common to humanity, and against those visions of evil which haunt reflective minds in their precarious pursuit of art, and not uncommonly break them down; and, secondly, to the promotion of the arts themselves.

The progressive state of civilisation throughout the country, the inalienable right of every British artist to control the profits of exhibiting his own works, and the security acquired by one of the two parties into which the artists were divided, from a charter of incorporation, and from enrolment in the Court of King's Bench by the other, combined to promise to all of them permanent possession of, at least, the advantages which they had acquired in common.

The roll of the Free Society of Provident Care was signed by one hundred members, and that Society had accumulated in aid of its important purposes a fund of about 1340*l.* stock.³²

The roll declaration of the Incorporated Society was signed by two hundred and eleven members. That Society, exclusive of any protection it afforded to its own members, dispensed in charity 100*l.* annually, and it had accumulated a fund of about 3000*l.* stock,³³ applicable to the establishment of a public Academy of Art, which it was anxious to raise on a popular basis.

Thus, it appears, that allowing for deaths and other casualties, the number of British artists whose moral and social condition was, at the close of 1768, beneficially influenced by the revenue of annual exhibitions, amounted to,

³² See the roll in the Court of King's Bench, already referred to, and the accounts of the Society, published from time to time in its exhibition catalogues.

³³ See the names of the members, ante, p. 119. After paying the expenses of each exhibition, which amounted to from 250*l.* to 300*l.*, the Society gave annually in charity 100*l.* among artists, their widows and children; notwithstanding which, it bought steadily into the public funds, till at length its property amounted to 3087*l.* consols.—See *Literary Panorama*, vol. iii. p. 1226.

at least, three hundred. And it is also evident that they had acquired, after defraying their current expenses, charged on the funds of the exhibitions, besides a rapidly increasing annual income, a capital of about 4340*l.* stock.

The Free Society, having commenced its career, and organised bye-laws for the working out of its definite purpose, had pursued its course quietly and successfully. The Incorporated Society, on the contrary, had confided to the wisdom and justice of its committee, uncontrolled by law, all that it possessed, to be moulded into shape for the common good. And that trust was based on the never-to-be-forgotten fact, that the first act by which British artists characterised themselves on the eve of their acquisition of the revenue of exhibitions—which revenue raised them from obscurity, and united them in good fellowship—was *to succour the distressed of their body*. Neither must it be forgotten that the committee, on entering upon the discharge of its important duties, avowed itself sustained by the dignity of disinterestedness; and that, in its address made to the public in 1762, speaking of itself and of exhibitions, it records that fact, and expresses its own sense of what was due to the rising community of British artists, in the remarkable words quoted in the last chapter.

Yet, notwithstanding the committee's (directors') declaration, eight years passed, progressively increasing the revenue of the annual exhibition, without any thing being done for the advancement of the arts, by establishing a public Academy, or otherwise. And, instead of the directors giving practical evidence of their disinterestedness, they opposed, in the Society, the adoption of all popular measures, and claimed the right to hold perpetual government over it. Miscalculation, however, as to their strength exposed them to the embarrassment of defeats, from which they endeavoured to recover by promulgating that scheme of a Royal Academy which led to the sacrifice of the private Academy of St. Martin's Lane. But this project, when fully developed, proved so distasteful to the body of artists, that the directors

lost at once all moral influence over the Society, and its members united in a determination to manage their affairs by a practical, instead of a nominal, representative government, over which they could, by periodical changes, hold control.

The attorney-general's approval of this determination having deprived the directors of all legal objections to the required change, they then claimed to retain the government in right of a debt of gratitude due for services rendered, and on that ground they set the Society at defiance.

The struggle, however, shook off the unhealthy ferment by which the Society had been rendered impotent; but it also, in the ejection of the unpopular directors, deprived that body of some of its most distinguished members; for those who thought they had themselves a right to retain perpetual government, forgetting that all associations are founded on the surrender made of every man's private unlimited right into the hands of the majority, would not submit to be governed in their turn.

But the Society retained within itself the power of drawing its annual revenue of shillings from the public, and of cultivating the arts and good fellowship amongst themselves on a broad basis; for, till the public taste became vastly changed by education in matters of art, exhibitions of works of the many had but little to fear, as a source of revenue, from exhibitions of works of the few, however distinguished the talents of some among the latter might be. Of this fact, the ex-directors appear to have been so well aware, that they never attempted to compete with the many for public favour, by making even one exhibition of their own works alone.

Up to this period, the Free Society was so unconscious of being exposed to danger by the Incorporated Society's dissensions, that, in 1768, it entered into an agreement with Mr. Christie of Pall Mall for the building of an exhibition-room, and for the taking of it from him on lease.³⁴

³⁴ See agreement entered into with Mr. Christie by the Free Society,

Such were the general features of the condition of British artists when the *ex-parte* statement made to the king by Mr. West, as to the dissensions of the Incorporated Society, brought about that great event which had long been the basis of their fondest hopes, and the summit of their wishes—a connexion of the arts with the crown.

But that connexion was destined to derive its character from the wisdom and discretion of the ex-directors of the Incorporated Society, who, with feelings excited by defeat, entered upon the pleasurable duty of awarding justice to themselves, to the great body of artists, and to the dignity of the crown, by forming the constitution and laws for the new Royal Academy.

Whatever his majesty's intentions may have been, the ex-directors, to whom the dispensation of royal munificence was intrusted, long accustomed to consider the revenue of exhibitions of modern works of art as their own, rendered the chance of recognition of merit by academic honours dependent on the artist sending his works to the Academy for exhibition.

Hence, the laws made by Messrs. West, Chambers, Moser, and Cotes, rendered the belonging to or exhibiting with the great body of artists, to whom his majesty had, in 1765, granted the protection of a royal charter (or with any other society of artists in London), a sort of professional crime, which caused the forfeiture of the rights of merit.

Nor were the members of the Free Society, founded for the better protection of the superannuated artist, the widow, and orphan, exempted from that disqualification which was inflicted on the members of other societies. The revenue of exhibiting their own works, which was their entire collective

dated 31st May, 1768, for building, &c. an exhibition-room in Pall Mall. Signed, on the part of the Society, by John Moore, W. Bellars, James Stewart, Daniel Dod, Arthur Devis, Stephen Elmer. Witnessed by James Christie.

dependence, had, during six years, as has been shewn, progressively improved their moral and social condition. Yet they were now virtually told by the Academy's laws, that if they were ambitious of the enjoyment of those rewards of merit which the royal establishment was empowered by the king to bestow, they must, in order to obtain the chance of that distinction, sacrifice, as artists, all those considerations of humanity and prudent foresight by which they had become honourably characterised as men. And the ex-directors of the Incorporated Society, who had prepared the Academy's laws, having become the first Royal Academicians, gave practical effect to those laws, under the powerful influence of his majesty's name.³⁵

³⁵ The following dialogue will serve to shew the feelings which these events excited amongst artists at the time:—

"Dialogue between PALLET, an Academician; EASEL, a Fellow of the Incorporated Society of Artists; and PLAINTRUTH, a Lover of the Arts."

"Scene—*The Street.*

"PALLET and PLAINTRUTH.

"*Plain.*—Is not that your old friend Easel that is turning the corner of the street yonder? Let's endeavour to overtake him; I want to have a little chat with him.

"*Pall.*—No, hang him, let him alone; besides, to tell you the truth, we are a little shy at present.

"*Plain.*—Why, faith, I'm sorry to say that, among artists, that's no new thing. But what's the matter now? No envy, I hope? Some duchess, I suppose, is sitting to you both at the same time?

"*Pall.*—No, no, competition is not the case at present; but, if it was, I should not be uneasy on that score. I believe my merit is —

"*Plain.*—Well, well, I am of that opinion myself—though he has great merit, too. But, as I see we are gaining ground, let us join him, and permit me to bring about a reconciliation between you.

"*Pall.*—Nay, as to that matter, our difference is not personal; it is occasioned by a public affair. You must know, ever since last St. Luke's Day the body of artists have been divided.

"*Plain.*—How so?

"*Pall.*—Why, the party to which he adheres took it into their heads that we *directors* wanted to hold the reins for ever, and we thought they could not be in better hands.

Such was the progress of British art, and the struggles of British artists for the power which it had acquired, up to the

"*Plain.*—I have heard something of this before, and give me leave to say, that I always thought the request of an annual removal of a certain number out of twenty-four directors was not at all unreasonable, and your obstinate refusal to comply with it indicated no less than a too great thirst for power. If we may be allowed to compare great things with small, would it not be absurd and unconstitutional if a certain great assembly were, in consequence of their present election, to endeavour to keep their seats *durante vita*?

"*Pall.*—That's quite another thing, Mr. Plaintruth; the charter would not, say we, admit of such an innovation; there's no mention in the charter that any number of persons shall be removed annually.

"*Plain.*—Grant that be true; nor is there any such clause in either of the charters of the *three great national companies*, and yet they annually make such a change, by virtue of a *bye-law*, for the very reasons urged by your opponents, that the power of the companies may not be delegated for ever to the same set of men.

"*Pall.*—Well, be that as it may in matters of business, we plead *ignoramus*. We were set aside, and I think we have been even with them in taking up a scheme of their own where they left it. I am pretty confident Academicians will demolish the *Societarians*; and so, as they have brewed, c'en let them bake.

"*Plain.*—A very pretty conclusion, truly. And so, because the arts were thriving children, and beginning to feel their feet, as the good nurses say, you have thrown away the *go-cart*, when they could but just stand alone.

"*Pall.*—I don't understand you.

"*Plain.*—Why, I suppose you have left the money behind you. I have been told your capital was not inconsiderable.

"*Pall.*—Why, yes, to be sure, we have left them in possession, as the lawyers term it; but we shall be rich, too, by and by.

"*Plain.*—By and by! and pray why not now? 'Gad, you are exactly in the same situation with a rich man's son; the elder brother has an estate, and the younger is a fine gentleman.—Your servant, Mr. Easel; we had some difficulty in overtaking you. Pray, if it is not an improper question, what is it that engrosses your attention so much as to prevent you seeing your friends? We might have passed you, I find, if I had not disturbed your reverie.

"*Easel.*—Faith, I was meditating upon a mistake of the celebrated Dr. Young, who affirms that love of fame is *the universal passion*. Now,

close of the eighth year of the reign of George the Third ; and it has been said that those persons who calmly watched

Mr. Pallet and I have reason to believe that *love of power* is the universal passion.

"*Plain.*—Well, I protest it is very extraordinary that a set of men, who ought to sacrifice to the *temple of fame*, should ever take it into their heads to perform their devotions any where else, when, give me leave to say, gentlemen, they are, from the very nature of their pursuits, so totally unfit for it. In my humble opinion, those who are professors of the *fine arts* ought to bestow all their attention upon them, when life itself is too short for their attainment, and leave the pursuit of power to persons who have less genius and more time.

"*Easel.*—Nay, Mr. Pallet knows who the cap fits.

"*Pall.*—I know, Mr. Easel? You know who the cap fits as well as I. Did not you and your friends want to come in for a share in the direction?

"*Easel.*—And did not you and your friends want to keep it among yourselves for ever?

"*Plain.*—Come, come, gentlemen, no altercation; you are both my very good friends; I esteem you both, and admire and honour the arts you profess; but give me leave to say that at present you are both in the wrong. It is not my intention to inquire into grievances, nor my business to search into the motives that induced the *royal breast* to take the infant arts under its immediate protection. I am, however, firmly persuaded that it was from a most glorious motive, that of benefiting the nation in general. Permit me, gentlemen, as a common friend, to recommend to your most serious attention an object which is of more concern to the national welfare than you may possibly imagine; for men of your profession to put the *love of power* in the scale with the love of fame and your country's good, is absurd, if not ridiculous. Consider, therefore, your *fame*, and with that your *interest*; consider that not only the eyes of your country, but the eyes of all Europe are upon you. Let the honest, laudable love of your art, if no other motive, induce you to reflect that, upon unanimity, and the steady pursuit of your labours, depends the revival of the arts in their full splendour in Great Britain.

* * * * *

I recommend you to unite. Let the Royal Charter and the Royal Academy be one interest, and, if their several laws are likely to clash with each other, let the Society of Artists act from the noblest motives; lay their charter at the feet of the prince from whom they received it, and join their endeavours and their capital to an institution which must undoubtedly be of universal advantage to these kingdoms, and at the

their proceedings during the years 1767 and 1768 might have fancied that the interests of the empire were at stake in their affairs.³⁵

same time convince the world that in arts, as well as arms, when your sovereign leads you on, everlasting fame will be obtained."—From *The Public Advertiser* of January 2, 1769.

³⁵ See *Literary Panorama*, vol. iii, *ubi supra*.

CHAPTER V.

THE ROYAL ACADEMY COMMENCES ITS CAREER, ANNOUNCING ITSELF SUPPORTED BY ROYAL MUNIFICENCE, AND THAT IT RECEIVES MONEY FOR ADMISSION TO ITS EXHIBITIONS, BY WAY OF KEEPING OUT IMPROPER PERSONS—CONSIDERATIONS ON THE ACADEMY'S LAWS, AND THEIR FITNESS FOR CARRYING OUT MUNIFICENT INTENTIONS—THE PRACTICAL EFFECT OF THOSE LAWS—OVERTHROW OF THE FREE SOCIETY AND THE INCORPORATED SOCIETY BY THE TRANSFER OF THE SOURCES OF THEIR RESPECTIVE REVENUES TO THE ROYAL ACADEMY—TABLE SHEWING THE PROGRESS OF THE TRANSFER OF THE REVENUE OF EXHIBITIONS—THE ROYAL ACADEMY AGAIN ANNOUNCES ITSELF AS BEING SUPPORTED BY ROYAL MUNIFICENCE—PECULIAR POSITION OF ENGRAVERS IN CONNEXION WITH THE ROYAL ACADEMY—DIFFERENCE BETWEEN THE FORTUNE OF WEST AND BARRY, OCCASIONED BY ROYAL PATRONAGE—GENERAL CHARACTER OF PATRONAGE OF THE ARTS UNCHANGED BY THEIR CONNEXION WITH THE CROWN.

“ In healthy bodies, nature dictates remedies of her own, and provides for the cure of what has happened amiss in the growth and progress of a constitution. The affairs of a free people being on the increase, and their ability and judgment every day improving, as letters and arts advance, they of course find in themselves a strength of nature, which, by the help of good ferments, and a wholesome opposition of humours, corrects in one way whatever is excessive or peccant (as physicians say) in another.”—*SHAFTESBURY'S Characteristics*, vol. i. p. 167.

CHAPTER V.

ON the 2d of January, 1769, the Royal Academy of Arts was opened by a general meeting, and at once imparted rank and importance to its members. The President, Sir Joshua Reynolds, received the honour of knighthood on the occasion, and delivered a lecture, from which the following is an extract:—

“Gentlemen,—An Academy in which the polite arts may be regularly cultivated is at last opened among us by royal munificence. This must appear an event in the highest degree interesting, not only to the artists, but to the whole nation. It is, indeed, difficult to give any other reason, why an empire like that of Britain should so long have wanted an ornament so suitable to its greatness, than that slow progression of things which naturally makes elegance and refinement the last effects of opulence and power. An institution like this has often been recommended upon considerations merely mercantile; but an Academy founded upon such principles can never effect even its own narrow purposes. If it has an origin no higher, no taste can ever be formed in manufactures; but, if the higher arts of design flourish, their inferior ends will be answered, of course. We are happy in having a prince who has conceived the design of such an institution, according to its true dignity, and who promotes the arts as the head of a great, a learned, a polite, and commercial nation; and I can now congratulate you, gentlemen, on the accomplishment of your long and ardent

wishes. The numberless and ineffectual consultations which I have had with many in this assembly to form plans and concert schemes for an Academy afford a sufficient proof of the improbability of succeeding but by the influence of majesty. But there have, perhaps, been times when even the influence of majesty would have been ineffectual; and it is pleasing to reflect that we are thus embodied, when every circumstance seems to concur from which honour and prosperity can possibly arise."

In the spring of 1769, the Royal Academy opened its first exhibition,¹ and Great Britain then saw established in her metropolis three annual exhibitions of the works of British artists competing for public favour. To the Catalogue of the exhibition of the Royal Academy was prefixed an advertisement, of which the following is a copy:—

"As the present exhibition is a part of the institution of an Academy supported by royal munificence, the public may naturally expect the liberty of being admitted without expense. The Academicians, therefore, think it necessary to declare that this was very much their desire, but that they

¹ *Copy of the Original Diploma of the Royal Academy of Arts of London.*

"George the Third, by the grace of God King of Great Britain, France, and Ireland, Defender of the Faith, &c. to our trusty and well-beloved greeting.

"Whereas we have thought fit to establish in this our City of London a Society for the purposes of the arts of painting, sculpture, and architecture, under the name and title of the Royal Academy of Arts, and under our own immediate patronage and protection; and whereas we have resolved to intrust the sole management and direction of the said Society under us to forty Academicians, *the most able and respectable artists resident in Great Britain*. We, therefore, in consideration of your great skill in the art of [painting,] do by these presents constitute and appoint you to be one of the forty Academicians of our said Royal Academy, hereby granting unto you all the emoluments thereof, according to the tenor of the institution under our sign-manual upon the and we are the more readily induced to confer upon you this honorable distinction, as we are firmly persuaded you will upon every occasion

have not been able to suggest any other means, than that of receiving money for admittance, to prevent the room from being filled with improper persons, to the entire exclusion of those for whom the exhibition is apparently intended."²

But, notwithstanding that the king had disclaimed all intention of favouring one set of men more than another,³—notwithstanding his majesty's views as to the Royal Academy, promulgated by the eloquent opening discourse of its distinguished President, and by the Academy's own proclamation of "royal munificence,"—the laws quoted in the preceding chapter placed under the ban of the Royal Academy all artists who did not sacrifice to it the revenue arising from the exhibition of their own works; and the paramount influence of that ambition and love of honour which actuate men in the pursuit of the arts, prompted artists, for the mere chance of acquiring distinctions which were otherwise denied them, whatever their merit, to abandon the original societies.

exert yourself in support of the honor, interest, and dignity of the said establishment, and that you will faithfully and assiduously discharge the duties of the several offices to which you shall be nominated. In consequence of this our gracious resolution, it is our pleasure that your name be forthwith inserted in the roll of the Academicians, and that you subscribe the obligation in the form and manner prescribed. Given at our Royal Palace of St. James, the year"

*A List of the Members of the Royal Academy, taken from its
Exhibition Catalogue of 1769.*

John Baker.	John Gwyn.	Thomas Sandby.
George Barret.	Francis Hayman.	Paul Sandby.
Francisco Bartolozzi.	Nathaniel Hone.	Dominick Serres.
Agostino Carlini.	Angelica Kauffman.	Peter Toms.
Charles Catton.	Jeremiah Meyer.	William Tyler.
Mason Chamberlin.	George Michael Moser.	Samuel Wale.
William Chambers.	Mary Moser.	Benjamin West.
Baptist Cipriani.	F. Milner Newton.	Richard Wilson.
Francis Cotes.	Edward Penny.	Joseph Wilton.
Nathaniel Dance.	Sir Joshua Reynolds.	Richard Yeo.
Thomas Gainsborough.	John Richards.	Francis Zuccarelli.

² See Advertisement prefixed to the Royal Academy's Exhibition Catalogue of 1769.

³ See the King's Reply to the Address of the Incorporated Society, in p. 135 of this work.

The change thus wrought in the condition of British artists was alike important and rapid. During the six years which immediately preceded the promulgation of the Academy's laws, the Free Society had acquired fifty additional members; but, from that period, it did not acquire one,⁴ and, in 1775, that Society ceased to exist.

In 1780, only eleven years after the Royal Academy was established, the Incorporated Society, which, in 1766, comprised 211 members, had, through the same influence, and without any other objection having been raised against it than that of its having resolved to control its own affairs by a representative government, virtually passed away also; for at that period it was reduced by the loss of members and of its revenue, to a powerless, expiring, state of existence.

The subjoined tabular view of contributors to the Academy's exhibitions shews the rapid course of the transfer of revenue, morally the property of the many, to the control of a few. From this table, it appears that, so early as 1780, whilst the number of the Academy's own members who contributed works to its exhibitions was only thirty-three, the number of exhibitors who had no legal control over the revenue thus produced had become 183.⁵

	EXHIBITIONS.					
	1769	1771	1774	1777	1780	1784
Exhibitors, members of the Academy.....}	33	47	41	35	33	23
Exhibitors, non-members of the Academy, having no interest in the profits }	17	85	137	173	183	229
	50	132	178	208	216	252

In 1780, the Royal Academy, after having produced

⁴ See the Society's Roll in the Court of King's Bench.

⁵ Whilst the number of the Academy's members who have contributed works to its exhibitions, taken on an average of a course of years, has not been, and cannot become, by reason of its constitution, much more than forty, the number of annual contributors who have no legal claim on its revenue, has become six hundred.—See *Appendix to the Report of the Select Committee on Arts*, 1836, p. 198.

these changes in the moral and social condition of the great body of British artists—in a word, after having acquired all that the latter had once possessed in common—again announced, by republishing the advertisement with which it commenced its career, that it was supported by royal munificence; that the public might naturally expect the liberty of being admitted to its exhibitions free of expense; and that the Academicians desired very much so to admit them, but that they had not been able to suggest any other mode than that of taking money at the door to keep out improper persons.⁶

Yet, despite this repeated proclamation as to the munificence which characterised the connexion of British art with the crown, it was merely aided by the use of a building, and, as has been already stated, with about 5000*l.* from the privy purse. And the royal establishment now recognises the anomalous character of its own constitution, by acknowledging itself to be, and to have always been, in fact, dependent for support on that annual revenue which its founders had thus proclaimed necessary merely as a means of keeping improper persons from its exhibitions.⁷

Nor does the fact of this diversion of the revenue of exhibitions from its natural course appear more remarkable than the object to which it was applied.

Britain, the power of which is dependent on manufactures and commerce, and, consequently, in a degree, dependent also on the infusion of taste into all her productions, has, perhaps, more occasion than any other country for the aid of the fine arts. Those arts had long since conferred on France, besides the honour of her great masters, the advantage of attracting to Paris the wealthy of all nations to see the Louvre; and, by throwing open that splendid collection

⁶ See the Royal Academy's Exhibition Catalogues of 1769 and 1780.

⁷ See the Evidence of Sir M. A. Shee before the Committee of the House of Commons, 1836, already quoted in the Introductory Chapter of this work, p. 12.

of works, and by having offered the means of instruction in drawing to all classes, she had become the standard of fashion to every other nation.

Yet, notwithstanding these circumstances, and the uneducated state of the people of Britain in matters of taste,⁸

⁸ This important topic, with the multifarious considerations which spring out of it, has been so admirably discussed and illustrated in a speech delivered by T. Wyse, Esq. M.P. at a meeting of artists held at the Freemasons' Tavern, on the 17th December, 1842, that it is thought no apology need be offered for reproducing that speech, almost at length, in these pages.

"The artists of this, as of every other country," said Mr. Wyse, "have no power to raise up a proper spirit and a just appreciation of art by their single unaided exertions. They must have co-operation on the part of the public. It is needless to hope for this co-operation, on a truly public or national scale, until the public be educated up, in essentials at least, to the general level of the artists. If art be not properly encouraged, the fault usually lies not so much with the artist as the public. Where excellence is really felt and understood, it will be called for; where called for, it will be produced. If art be not widely supported, it is because it is yet considered a private luxury, not a public enjoyment. How can we expect the public should enjoy unless they appreciate, and how can they appreciate unless those preliminary studies, which lay the foundation of taste, and develop the sense and value of artistic excellence, form a portion, according to their respective means and position, of their early instruction? Take any one grade of society you may, ascend up from the lowest school in the country to the universities themselves, and you will find that England is distinguished from the other more civilised countries of the world by an almost general exclusion of the culture and study even of the elements of art. In the elementary school, drawing is not taught, as abroad, as an integral part of the system; not only is it not taught, but when it was suggested, some years ago, to introduce it as a branch of general instruction, in the recommendatory Report of the House of Commons, it was laughed at as a fantastic attempt to enforce from peasants an accomplishment fitted only for the children of our luxurious aristocracy. In the schools destined for the middle classes of society, in the Mechanics' and other Institutions, in the various other establishments scattered about the land, there is little drawing, or, where taught, both in quantity and quality, it is yet inadequate even to the practical wants of the community. The Mechanics' Institutions have made efforts highly praiseworthy, because carried on in a just sense at

this new connexion of the arts with the crown does not appear to have aimed at supplying this deficiency, nor at

least of the value of such instruction, but against difficulties almost insurmountable, and attended with the defects necessarily accompanying all partial and not sufficiently digested or well-organised systems. Many of these schools are intended for adults. Far be it from me to depreciate these honourable efforts to redeem the losses and deficiencies of youth; but I should like to see them every where accompanied and preceded by similar instruction for the child. As soon as he can hold a pencil in his hand, his teaching should begin; to him drawing comes unconsciously—it is a labour to the grown-up man. Nor can we award much praise to the antiquated and operose processes which hitherto have been adopted in many of these institutions. When at last they do begin to teach, many precious years, which ought to have been better spent, are often wasted without obtaining, even ultimately, by such a course, much beyond the simplest and the most elementary principles with which the pupil ought to have been familiar at the earliest period of existence; and without familiarity with which not only progress is difficult, but even what is learned, as in reading and writing, will soon be thrown aside. But, if there be faults here, they are still more numerous, glaring, and unpardonable, in our colleges and universities. You see every day, in this proud land, men of high birth and large fortunes, and almost fastidious civilisation, boasting that they have received—and making the boast an excuse for their inadequate knowledge, or sometimes entire ignorance, of the very elements of the practical sciences, those great branches of knowledge, on which so much depends the pre-eminence of this great commercial country—boasting that they have received the perfection of a classical education! I am far from admitting the validity of this plea. Much as I admire antiquity (and few are more devoted to its wonders), I do not think the most intimate acquaintance with its productions is atonement or compensation for ignorance of our own age. But, for a moment acquiescing in the apology, taking the maxim as granted, I deny that they come under its conditions. Their classical education is not a knowledge of its antiquity, it is scarcely a knowledge of its classics. They know the language of words, but they do not know the language of forms. They leave out one-half of ancient mind; they deliberately cut themselves off from its most striking manifestations. Let no man tell me he understands either Homer or Virgil, as Homer or Virgil ought to be understood (I do not mean as a mere mechanism of versification, but as a philosophic graphic expression of the general intellectual and moral elements of their age or country), without such accompanying inquiries. It is well to know the several metrical theories, the various readings, the

developing the great value of art in contributing to the national dignity and power.

specific merits of this or that edition, the historic incidents connected with either the production of the work, or its preservation; all these investigations have not only their utility, but their merit. I do not complain of their cultivation; far from it—they are necessary conditions to the mere understanding of the author; but I complain of their *exclusive* cultivation. I complain that, cultivating these, they cultivate nothing more. I wish them not merely to understand, but to appreciate, to read antiquity through all its translations, not merely through philology, but art. Its spirit is not less written in the Venus, Laocoon, Apollo, the Elgin and Ægina marbles, than in the pages of Horace, Virgil, Hesiod, or Homer. Æschylus, and Sophocles, and Euripides, have no nobler, nay, truer commentary, more steeped in their own spirit, more thoroughly, more accurately themselves, than the myths of those splendid vases, a gallery not only of ancient painting, but of ancient philosophy and poetry, which of late years have been fortunately exposed to the study and admiration of mankind. These are the rich illustrators, the contemporaneous interpreters—better than grammarian or lexicographer—of real antique thought, the best classics when joined to the classics themselves, and, without which junction, vain the hope to pierce beyond the husk, or to reach, through the language, the literature, much less the general mind, of a country. But I am, perhaps, demanding too much in requiring these higher elements, this philosophy of a really classical education. Perhaps so, as education is now constituted; but there are not even the preliminaries, the mere technical preparation. I do not, I am sure, exaggerate in saying, that the majority of those presumed classical scholars, many even of those who have obtained high university honours for their classical attainments, are not only ignorant of the simplest and most mechanical terms of art, but almost unconscious of what art is, or what forms the boundaries and characteristics of its several departments. I remember once meeting a young graduate who had just issued from one of these venerable national schools, with its honours fresh about him, well read in the languages of antiquity, truly measuring, and accurately repeating, the verses of Homer and Virgil—one, too, who, from rank and opportunity, had larger means than others to influence, and greater motive for informing himself,—asking, in the course of some architectural remarks, with all the *naïveté* of youth, ‘what was a volute?’ He might as well have asked ‘what was a column?’ If such be the education of our universities, in other words, of our nobility and gentry,—of those who, by wealth and station, and, by what is of more power than either, by superior intelligence and cultivation, are supposed to exercise so large

The Parliament had munificently granted half a million of money to cherish the Foundling Hospital, which has since

an influence both on the production and character, the quantity and quality of art,—are we to be the least surprised at what such education produces, at the judgments hereafter of such patrons, such encouragers of art? How can we expect that, rushing into the pleasures and dissipation of society, or called to the councils or government of the country, they can, in later years, find the time, or feel the disposition, to addict themselves to studies, of the nature of which, much less of the value of which, they scarcely felt sensible in the leisure hours of youth? A few cant phrases, easily picked up, and still more easily misapplied,—an outward formula, which has nothing to do with real inward knowledge,—the technicalism without the principle,—no idea of its philosophy, applications, object, power,—such are, at most, the scanty substitutes for that sound, well-directed instruction, which can only come from sound and regular teachers, and can never be more effectively conveyed than while life is fresh, and the true paths of taste lie open before us. And yet these, for the most part, constitute our patronising public; to such must art look up for fame, nay, for existence. No wonder it is made a luxury or a trade; the few flattered, that the many may live. But, thank God, a better time is dawning, a time more worthy of the country and of art. We are every day more and more disposed to look out beyond this island-life of ours, to that of other countries, and not to refuse what, when weighed, has been found not wanting, because it was not originally our own. In the more educated countries of the Continent, large provision for education in art, as an essential accompaniment to all intellectual cultivation, is made, not only in the more professional schools, but in every school, and of every grade, each in proportion to its grade and object. In the elementary school—the purely people's school—elementary drawing, fitted for the people's purposes, is taught; in the district, provincial, secondary school, this preliminary instruction is further developed; in the college and university, whilst opportunity is given for its manual cultivation, a higher object is aimed at—the philosophy on which it rests, and by which it is regulated, both intrinsically, and in its relations to other departments of human thought and action, is pursued. There is scarcely an university without its regular chair of aesthetics, without professors, whose province it is to give lectures and illustrations on the theory, principles, and history of art. There is scarcely a university which has not, like that of Bonn, either its gallery of casts, drawings, engravings, &c. as well as library, or opportunity of easy and frequent access to one, to which the student can refer from the pages of his author for illustration whenever he needs. It is something to study

been denounced as a nuisance ; surely it would not have been less willing to aid in that diffusion of taste, and of moral

antiquity in this double mirror ; one day dwelling on the fatal fortunes of Laocoon and his sons, in the impassioned lines of Virgil, and the next, pursuing and completing the poem, in the still more powerful production of the statuary. And this course, so necessary to art, to literature, to make each a support, an ornament to the other, is one of the great inspiring causes of that general diffusion of the love and knowledge of art, to which modern German artists owe so much of their encouragement and celebrity. If this has been found advantageous, nay, necessary, in Germany, where, from the far greater facility of access to all objects of art, and its more intimate connexion with the ordinary purposes of life, a much stronger and more generally diffused feeling and appreciation of its value and excellences exists than in this country, how much more requisite must such institutions and course of study be amongst us, who have yet, I may say, to commence our education, and to sow the first seeds of that really public love and taste, from which only, substantial and enduring encouragement, and right and noble direction, can be expected to arise. That such convictions are at last begun to be felt, and even acted on (though, as yet, in rare instances), is a matter of congratulation and hope. King's College, besides providing for the more material and mechanical application of art, by the courses established for engineering and practical architecture, has instituted a chair (and most worthily filled it), on the principle of the German universities, for its theory, or æsthetics. I earnestly hope and trust that so wise and honourable an example will be speedily followed by our other collegiate and university establishments, and similar exertions, worthy of their position, influence, and duty, be made to raise art to her old equality with literature (thus benefiting both), and to rescue youth from that random and erroneous formation of opinion, which is so chief a cause of the perversion and corruption of taste amongst all classes of the public. But in thus insisting on a much better, I should rather say, on a good education in art for the upper classes of society, I by no means intend to confine these advantages to them only. It must never be lost sight of, that art cannot be left, without risk of perversion and degradation, solely to the great and rich ; in this respect an aristocracy is not more exempt from chance of error, or less liable to the exercise of pernicious influence, than a monarch. The arts that flourish are those which rise out of the feelings and taste of the great body of the people ; which reflect them, which appeal to them ; which, in fact, are no other than a more perfect exemplification, in other forms, of their intellectual and moral being. So it was in Greece, so it was in the early ages of Christianity, so it was in the middle ages, so it

instruction, so happily commenced by Hogarth, and continued by Barry, by affording to the crown the necessary

was at the restoration of letters in Italy. We are in the habit of conferring all the glories of those great changes on individual man, and doubtless it is the man, rather than the mass, who is always most conspicuous, and often most influential in producing them, in the pages, at least, of history. But it should never be forgotten, that without the mass the individual is nothing; that it is in virtue of his being the representative of the mass, the organ of its thought, the expression of its passions, that he obtains value; that all he can do is to give, in addition, the impress of his own personality, and to elevate, by the action of his superior mind, the common feeling to a nobler type and loftier ideal. Long before the Leos and Lorenzos stamped their names on their age, others had worked the revolution which was destined to form their glory. I do not merely refer to their predecessors in the government of Church or State—to Cosmo or Julius—but to the Church and State itself. Let it be recollected, wherever there was a congregation, there was of necessity architecture, painting, and sculpture; let it be recollected, that it was the popular committees of the municipal bodies, the members of the free town councils of Pisa, Florence, Sienna, and not prince or noble, who gave the first commissions, directed the first works, and erected the first trophies; who were the first to feel, love, and really to revive, art. Nor was this confined to one spot, or one organisation; it was the system of European Christendom. And what was then, has been at all times, whenever and wherever art has had a real and not a seeming life and prosperity, wherever it has been as it ought to be—a great moral and intellectual lesson and enjoyment, and not a poor, paltry, personal vanity and luxury. With such a patron, the true artist has nothing to fear. Sooner or later he will reap what he has sown; sooner or later he may proudly say that he needs no other encouragement than the judgment of his country. The education of the middle class renders inevitable the education of all above and below them. Their example incites one, and their zeal impels forward the other. The upper classes will feel a generous pride in leading the way; if not, they will soon have to feel them treading on their heels, and, to avoid being borne down in the course, must themselves press forward. But to effect this more than ordinary exertions and sacrifices are necessary. It is the duty of each and all to contribute to them. Every one in his position—the artist in his, the legislator in his—is bound to advance, to extend this education, by increasing the facilities for instruction, by elevating the national taste, by correcting the national prejudices. Access to knowledge, by multiplying our schools, and improving our modes of teaching, the develop-

means of employing painting, sculpture, architecture, and engraving, to raise historical and other monuments of na-

ment of our feelings, and the chastening of our judgments, by admission to public monuments, museums, and galleries, combined with a higher character of art amongst artists themselves, will go far to this desirable result. No doubt we labour under especial difficulties; but this ought to be a new motive, not for delay, but for exertion. We are a commercial and a political nation. Commerce and politics are the two great absorbents of our intellectual existence. Commerce forms a large portion of the daily thoughts and nightly dreams of many amongst us; and not improperly; for in a great and complicated society there must be this division of mental as well as physical labour, and it is inconsistent and irrational to quarrel with the cause, unless we be also prepared to quarrel with the effect. Few are they who do not feel a natural movement of exultation when entering this great city, from other countries, by the Thames, and finding themselves surrounded by the thronged shipping and varied flags of every other nation, each bearing into her lap their several productions, and each receiving from her wealth a commensurate compensation in return. If we glory in these results, we have no right to condemn those who produce them; we have no right to find fault with those through whose exertions our mines are worked, our magazines are stored, our looms set in motion. These are the sources of our national greatness; we bow before them in gratitude and admiration. But, necessary as they may be, they are on that account perhaps the more exclusive. They consume existence; not only its days and nights, but the faculty and disposition to enjoy them. The commercial man before the end of his days finds he has lived himself out. He finds that something is necessary to relish life besides pounds, shillings, and pence. In the whirlwind of their early occupations, few amongst them have had time for the culture of their mental faculties. With the means, and often with the disposition, to encourage art, they want those first requisites, knowledge and taste, to encourage it judiciously and effectively. The politician is scarcely more fortunate. He is possessed by another, but not less exacting spirit. And who of us is not a politician? Who amongst us, high or low, young or old, can avoid mixing, or being mixed up, in the great game; can avoid taking his part, in one form or other, at one time or other, in the dust and strife of the public arena? It was truly observed by a German professor, with something of the national peculiarity in his remark, 'There are, after all, compensations. You are a great nation, but, perhaps, we are a happier one. We have time, not only to live, but to taste life. We understand the art of living. It is with us an existence; with you, a great railroad journey. You know

tional honour and glory, "*to be looked upon as jewels of the state, the enjoyment of which was due to all the inhabitants?*"

something of the termini; of youth, when waiting to set out—of old age, on arriving at the last station. All between is the flash of a landscape, giving you hardly time to see, much less to observe and think.' There is truth in this, though not the whole truth. It is the disadvantage, but without the advantage. No one, with all its inconveniences, would give up such vigorous active being for the tamer pleasures which belong to a life of mere contemplation. At the same time it is not less certain, that it is by its very nature opposed to those pursuits which derive their chief aliment from a life of contemplation. Whilst, therefore, I honour the one, as one of the great springs of our national virtues, as well as power and glory, I am not insensible to the claims of the other. Thank God, there are other occupations in the world, besides commerce and politics, not unworthy of an intellectual and moral being; thank God, there are pursuits to which, as much as either, the most celebrated have been indebted for their renown with posterity. What triumphs can be nobler than those of mind? What contests more honourable than those which leave no regret, which involve no injury to any human being, and, whilst adding to the glory of the artist, add also to that of his country? A great artist of another country said to me, when on the Continent, 'I would not give the power which this hand has, to draw out what is in this head, for the wealth of half the sovereigns of Europe.' That was the right spirit—there spoke the true artist. Such ought to be the spirit visible in all his works, in all his conduct. If the artist feel it, depend upon it, it will soon be felt by all others. Commercial and political as we are, there are noble and not rare exceptions to their engrossing influences; men who know what art is, and, wherever met with, know how to love and honour it. Not against them have I spoken, but against tendencies which they feel as much as I do—tendencies not to be condemned, much less repressed, but merely to be met and balanced by others not less useful, not less honourable, to a great country. Rich we may be, strong we may be; but, without our share in the literary and artistic as well as scientific progress of the age, our civilisation is incomplete. Rejoice, therefore, I necessarily must at the movement now in progress. I do think we have arrived at a very important juncture in the history of the arts of this country. Already has the appetite been awakened, and means are every where preparing for its gratification. The Government School of Design has already met, both here and in the provinces, this new impulse, as far as their funds would allow. The Art-Unions of London, Edinburgh, Dublin, the numerous classes of Mechanics' Institutes, have seconded them; but, above all, the opportunity which

But, instead of all this expansion, the object of the new connexion appears to have been limited to conferring rank on the

will be furnished by the decoration of the two Houses of Parliament,—not to one art, but to all arts, from the lowest to the highest of its forms,—for every display of talent and, I trust, of excellence, will, I need not say, open new channels, hitherto obstructed or unknown, and be, in fact, the commencement of a new era for the country. Nor is this a feeling personal to myself; I believe it to be the conviction of every dispassionate man in the kingdom. I have never heard a foreign artist speak of the subject, without envying us the most glorious opportunity (so they consider it) that was ever opened to the arts of any country. And now, gentlemen, it is for you not less to do your parts, and to justify the hopes reposed in you. Exclude the interference of others, not by prohibition, but by superiority, and raise, by your own exertions and merits, art to that station amongst us, that you shall not need the patronage of the country, but the country shall need you. It is in the hands of the artists, in combination with the great opportunity now offered, to work a thorough revolution. Let them perform their share of the duty, and I have no fear that the state and the public will not do theirs. The decoration of the Houses of Parliament is not intended to be a job got as hastily as possible out of hand, but a great permanent school. It is the beginning, but do not imagine it is the end; it is but the first link of a mighty chain. It will do more, I am thoroughly convinced, to effect the two great improvements we all have at heart, to elevate and diffuse art, than any scheme yet attempted in this country. Let the feeling and love of art which such a work is calculated to produce once penetrate the mind of the country, and we shall not want places and opportunities for its amplest display. Other buildings will follow the Houses, other public bodies will not be less liberal than the legislature. It is thus art gets, as it has always got, into the eyes and hearts of a people. I trust the time is fast approaching when, instead of being a luxury, it will be considered a necessary, the enjoyment of which will be as natural to man as his breathing; as essential to the full sustainment of his intellectual and moral health as wholesome bodily food to his physical. I trust the time is approaching when we shall see the consummation anticipated by the German, who, when some doubts were expressed of the possibility of generally diffusing the cultivation of music and design in these countries, exclaimed, ‘And why not? Music! why, music is speaking. Drawing! drawing is writing; both are pastimes only of the common education of every human being.’ And, that it may be so, who amongst us does not earnestly wish? Who is there, whatever may be his hopes or fears, who would not rejoice to see every person not only permitted, but, each in

members of the Royal Academy in their pursuit of portrait-painting and of the other branches of art applicable to the decoration of the mansions of wealth and fashion; to supporting a school of art; to the acquisition of the revenue of exhibiting the works of all the artists of the kingdom;⁹ and to intimating to the public, by the spirit of the apology made for having adopted the money-qualification of admission to the Royal Academy's exhibition, that the pleasure and instruction derivable from the contemplation of works of art were, in Britain, due only to affluence and ease.¹⁰

If, after consideration of the changes which resulted to the great body of British artists from this connexion, there still remain any doubt as to whether it be characterised by royal munificence, or by the desire of the leading artists to acquire power and distinction for themselves at any price, even were it by an effort to raise, and place themselves at the head of, a nominal Royal Academy of Arts, to be supported by voluntary subscriptions of the benevolent;—that doubt may probably be removed by considering the peculiar position in which the new institution placed the art of engraving and its professors.

It should be borne in mind, that British engraving had, previously to the connexion of painting, sculpture, and architecture, with the crown, enabled native genius in painting to live; that it had turned the eyes of Europe full on British

the sphere of his position and faculties, well qualified to take his place at the intellectual banquet (be it art, science, or literature), which a wise and bountiful Creator has spread for him, and to which he is as much entitled, when thus prepared, as, by labour and industry, to his sharing the fruits of the field."

⁹ Water-colour draughtsmen are ineligible to academic honours, consequently they have established exhibitions of their own works apart from the other branches of art.

¹⁰ The Royal Academy continued in the apartments built for an auctioneer, which, subsequently, Mr. Dalton purchased and enlarged, opposite Market Lane, Pall Mall, till 1771, when it was removed to Somerset House.—See STRANGE, *ut supra*, and also EDWARDS.

art; and that, in so doing, it had brought a considerable revenue to the public treasury.

And, whilst producing these important results, it had been spreading throughout the civilised world the moral influence and other merits of the original works of rising British painters, which, but for the aid of engraving, would not have extended beyond the select few who might have happened to visit the private apartments which those works adorned.

The Continent of Europe had assigned to engraving a place among the other intellectual arts, ranging it last, but recognising its professors with the kindness of brotherhood; and so they ranked among the rising arts in Britain up to the period of the connexion of painting, sculpture, and architecture, with the crown, under the circumstances which have been narrated.

It has already been remarked, that the committee named by Mr. West to form the constitution and laws of the Royal Academy, consisted of four artists of four different nations. They were not, however, members of the four different branches of art usually associated together, for there was no engraver among them.¹¹

Hence it becomes evident that, from the very beginning of the new career of British art under the protection of George the Third, the cultivation of engraving was passed by, notwithstanding its great national importance, as though it were unworthy of consideration. And Strange has recorded, in his little work on the rise of the Royal Academy, that the cause of this neglect of an art so important, was personal,—that it resulted from the opposition made to the proceedings of the founders of the Royal Academy when they were directors of the Incorporated Society, and that it was mainly directed against himself.¹² And a retrospective view of the

¹¹ West, } Painters. | Chambers, Architect. | Moser, Chaser.
Cotes, }

¹² Strange, after describing various acts of hostility, goes on to say,

course of British art affords no more just or dignified apology for the exclusion of engraving from that rank and consideration in the Academy of Arts of London which had been assigned to it by the academies of art on the continent of Europe.

Strange, speaking of the founders of the Royal Academy, says, "In remodelling the plan of their Academy, I had the honour, as I was informed, to be particularly remembered by them. At length, the more effectually to prevent every chance that I might have of partaking the honours they were sharing, it was proposed that nothing less than a total exclusion of engravers should take place. Amazing that men, pretending to promote the arts and reflect honour on the king, could have the effrontery to present the public with a regulation equally contradictory and unjust. When men are guided by false and underhand motives, they meet with eternal embarrassments, and are ever reduced to act with inconsistency. No sooner had the Academicians passed this law, which excluded every ingenious engraver, native of this kingdom, than they admitted amongst them M. Bartolozzi, an engraver, a foreigner. The Academicians soon felt the disapprobation of the public, for their proceedings were universally condemned. To cover, therefore, their reprehensible conduct, they said that they had copied that part of their institution which regarded the exclusion of engravers from the Royal Academy of Painting at Paris. This they did, when, at the same time, every one of them knew that I had been received a member of that Academy as an engraver.

"This imposition being soon detected, they pretended

"The next step was more alarming, and affected me more particularly than any other they had yet done. It was an attack upon the art of engraving; a profession which will transmit to posterity the works of painters, when devouring time has left no other traces of their pencils; a profession which has been as well the support of my numerous family, as the source of my principal pleasure through life."—See STRANGE, *Inquiry into the Rise of the Royal Academy*, p. 112.

that they had followed the example of the Academy of St. Luke at Rome. Here, indeed, they had some sanctuary, but even this did not long protect them. Every one knows, that the art of engraving, since the days of Marc Antonio, was never properly cultivated by the Romans. But was this a reason for excluding that art from the Royal Academy of London?

“Several of the leading members of that Academy at Rome, with whom I was well acquainted, frequently lamented to me, that this art had not met with proper attention in their Academy. What pity, the man of taste will say, that engraving was not included in the Roman, as well as in the Parisian institution!

“Had Rome produced her Andrans, her Edelincks, &c., how many of the finest works of fancy would have been preserved which time has now destroyed! And a man of a commercial turn will say, ‘What riches would not such productions have brought into Italy from all parts of the world!’

“There is, however, a circumstance that I must mention to the honour of the Romans, viz. at the very time the Academicians of London were meditating to exclude me from the public attention, upon my return to my country, that very Academy of St. Luke at Rome, which they pretended to imitate, did, in a full assembly of their body, overrule the laws of their institution, and admitted me a member of that Academy, solely from the merit which they were pleased to ascribe to me as an engraver. This fact is, I flatter myself, favourable to the art of engraving; it is a proof that this respectable body thought it deserving of every honour in their power, although it had not been originally cultivated by their Academy.

“Our Academicians, being thus driven from the ridiculous shelter they had taken at Paris and Rome, it became necessary for them to assign other reasons to the public for having excluded engravers. They, therefore, said, that engravers were men of no genius—servile copiers, and, conse-

quently, not fit to instruct in a Royal Academy. In short, every odium that could be devised was thrown upon this art; and those who professed it were held out to the public as being too contemptible to merit the attention of the Academy.

"I shall, indeed, so far agree with the Royal Academicians, that engravers, in general, are not qualified to instruct in an Academy more than portrait-painters, landscape-painters, miniature-painters, coach-painters, &c., of which the Academy is chiefly composed. . . .

"Not being able to defend their conduct, the Academicians found themselves under the humiliating necessity of repealing their law with regard to the exclusion of engravers; but the remedy became worse than the disease. To save appearances with the public, they now resolved to admit a certain number of engravers; but, to bring as much as possible the art into contempt, care was taken that *the mode of admission should effectually exclude every engraver who has any of that 'conscious pride which the better artists always possess.'*

"They were not recognised as Academicians [but merely as associates], and a law was passed by which they were expressly excluded from every advantage or honour in the Academy.¹³

"A considerable time passed before the Academy could make any proselytes to their new association. Every engraver who had either spirit or abilities entertained the utmost contempt for the proposal; and, but for the following stratagem, the Royal Academy must still have remained without engravers.

"Mr. Major, a man of acknowledged merit, to whom the art of engraving in this country is greatly indebted, had, for several years, enjoyed a place under the government as seal-engraver to the king. He was, on this occasion, ac-

¹³ See *Abstract of the Instrument of Institution of the Royal Academy of Arts*, p. 24.

costed by one of the leaders of the Royal Academy, who availed himself of his majesty's name and authority in such a way, that Mr. Major, from his affection to a numerous and growing family, found himself under the disagreeable necessity of yielding; and, in despite of his natural inclination and the regard he had to the honour of his profession, he became a sacrifice to the Academy, by being in a manner compelled to fill a place in it, which was calculated solely to deceive the public, and to throw an odium on his profession.

"Thanks to the spirit and genius of this country, none but two foreigners could be found, for a considerable time, to follow this example. They had both served as directors [of the Incorporated Society] when the Academicians maintained their sway in it, and were always a dead weight with that leading faction. One of them had, some years before, applied to be made a member of the Royal Academy of Paris, but was rejected; he became, of course, a proper object for the Royal Academy of London."¹⁴

The fact that engraving had no representative in Mr. West's committee, by which the constitution of the new connexion of the arts with the crown was formed, when considered together with the well-known fact that engraving was originally excluded altogether from the Royal Academy, appears to be conclusive evidence that all the claims of that art which might well have been suggested to the attention of the committee by its national importance, were, in the formation of that connexion, superseded by considerations of another kind.

And thus, whilst die-engraving, enamel-painting, flower-painting, &c., were deemed worthy of being cherished, and the professors of those branches of art respectively, became distinguished by the highest honours the Royal Academy had to bestow, the practice of engraving was left to be entirely controlled, as it had previously been, by ordinary events; and

¹⁴ See STRANGE, *Inquiry into the Rise of the Royal Academy of Arts*, pp. 112-128.

its professors became outcasts from that honourable consideration which they had formerly enjoyed amongst the professors of every other branch of fine art.¹⁵

The alteration subsequently made in the Academy's original law, so far as to allow of six engravers becoming associates, *i.e.* members of the third class, disqualified them, whatever their merit might happen to be, from rising higher, —from holding any office amongst the Academicians, or voting in their assemblies,¹⁶—and virtually told native engravers, whilst Bartolozzi was enjoying the Academy's highest ho-

¹⁵ "To have the interests of our rivals in our hands, and hold the means to injure or to serve," says Sir M. A. Shee, "affords an opportunity which generosity will accept for its honour, selfishness will seek for its advantage, and malevolence will seize for its gratification. The consciousness of our power, in liberal minds, will always prevent its abuse; for, when we can do what we please, is the noblest moment for doing only what we ought." . . . Sir Martin goes on to say, still speaking of the Royal Academy, and of its exhibition, "the British public should regard the latter with some kindness, if not with gratitude, as the sole support of an establishment to which the nation is indebted for a general diffusion of taste and talent, *through all those pursuits and occupations which are the most important to her manufacturing and commercial prosperity.* Whatever may be its influence upon the arts or the artist, the exhibition is the support of the Academy. With a disinterestedness unexampled in any age or country, a body of artists have combined their efforts, and devoted the fruit of their labour, not (as the promoters of other exhibitions have justifiably done) to their own emolument, but to the maintenance of a public institution, which ought rather to have supported them, than to have been supported by them. When, without patronage or protection themselves, they became the patrons and protectors of their country's taste and reputation; and, as far as their contracted means allowed, they have endeavoured to supply to the youthful genius of their time those opportunities of improvement which may enable them to rival their benefactors, and which national liberality and policy should have provided on a scale proportioned to the wealth and character of the empire." — See SHEE'S *Elements of Art*, note, pp. 303-304. London, 1809. 8vo.

¹⁶ See the Academy's *Laws*, and also the *Abstract of the Instrument of Institution of the Royal Academy*, which says, "these associates shall not be admitted into any office of the Society, nor have any vote in their assemblies."

nours, that six of them might become appended to the outside of the royal establishment, into which artists of every other class might enter; but that those who did allow themselves to be so appended would thereby recognise a position of degradation as an honour,—the just and munificent reward of their merits!

The leading engravers, whose works had made known at home and spread abroad, the merits of British art as it arose, having at once repudiated this proposed connexion, stood by, sustained by their talents and self-respect, and saw the Royal Academy of Arts of London, in its dispensation of "munificence according to its true dignity," elect, and hold up to the world, as the ornaments of their profession, engravers, whose works are now almost unknown, and whose names, recorded in the Academy's Exhibition Catalogues, merely recall to mind persons who considered it an honour to be permitted to associate with men who regarded them as their inferiors.¹⁷

¹⁷ Engravers, it is said, were so shy of the Academy, that, notwithstanding its laws allow of six becoming associates, it had, during many years, only five at one time; but the absence of data, as to deaths and elections, renders it difficult to verify the statement.

Messrs. Major, Canot, and Ravenet, appear to have been the first engravers who accepted this distinction.

That the sense of the injustice of the Royal Academy towards engraving, evinced by Strange, Woollett, Sharpe, in a word, by all the leading engravers of former times, still lives amongst the professors of that art, the following document is given in evidence:—

" July 10, 1826.

" We, the undersigned, being of opinion that the Royal Academy, as now constituted, tends to degrade the art of engraving, and that those members of the profession who become associates, by so doing degrade themselves, do hereby give to each other a voluntary pledge never to become candidates for election into that body of artists, until it shall have rendered to the art of engraving that degree of importance which is attached to it by the other countries of Europe.

(Signed) " JOHN LE KEUX. HEN. LE KEUX. JOHN BURNET.
 GEORGE COOKE. EDWD. GOODALL. JOHN HEN. ROBINSON.
 W. FINDEN. JOHN PYE. GEORGE T. DOO."

Had the Academy sought to advance the national prosperity, by elevating and diffusing taste throughout the

In 1807, Mr. John Landseer made an appeal to the Royal Academy* on behalf of the rights of engraving, and, subsequently, that gentleman petitioned the Prince Regent on that subject; but the Academy itself having, in both cases, become the sole judges of its own merits, it did not, of course, throw any imputation on the character of its original constitution by changing its laws.

In 1826, the following petition was presented to the House of Commons:—

"To the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled,

"The petition of the undersigned engravers sheweth that your petitioners, viewing with satisfaction the inquiry now proceeding in the committee of your honourable house on arts and manufactures, venture to express a hope that the state of the art of engraving will be made a subject of investigation. That, notwithstanding the high estimation in which that art, as practised in England, is held by surrounding nations, yet neither the art itself, nor its most distinguished professors, have ever derived from the institutions of the country that consideration, encouragement, or respect, which, it is presumed, so useful a branch of art may fairly lay claim to. Trusting in the wisdom of your honourable house, your petitioners will ever pray, &c.

(Signed)

"G. T. DOO,	JOHN PYE,	JOHN BURNET,
CHARLES FOX,	EDWD. GOODALL,	WILLIAM FINDEN,
JOHN H. ROBINSON,	J. H. WATT,	ABRAHAM RAIMBACH."

The petition was referred to the committee; Mr. John Landseer, Mr. John Burnet, and Mr. John Pye, gave evidence thereon; and the committee's report having been favourable to the cause of the petitioners, in 1837 the following petition was forwarded to Lord John Russell, Secretary of State:—

Petition of Engravers to the King, February 1837.

"May it please your majesty, we, the undersigned historical and landscape-engravers, respectfully approach your majesty, representing that in the year 1768, when your majesty's august sire was graciously pleased to take the fine arts under his royal patronage, by founding in London an Academy for their protection and advancement, circumstances of a private character interposed to exclude the art of engraving from an equal participation in those honours and that Academic culture

* See additional note (A) at the end of this chapter.

land, would it have deemed engraving unworthy of cultivation, or have withheld from the most skilful professors of

which were conferred on painting, sculpture, and architecture. Your petitioners further represent that such exclusion has operated injuriously to the professors of engraving by lowering them in the public estimation of their own country, although the importance of their art, as a means of diffusing taste, and perpetuating to future ages the most esteemed works of design, is acknowledged by the Academies of Italy, France, Germany, and Russia, wherein the engraver of merit, of what nation soever, is received, and his efforts approved and stimulated by the highest rewards of honourable distinction. Influenced by your majesty's known desire graciously to extend justice to every class of your faithful subjects, we, your majesty's petitioners, presume to hope that your majesty will, in your goodness, be pleased to take the art of engraving under your august protection, by assigning to its most skilful professors the same degree of honourable rank in your Royal Academy that is bestowed on those of every other branch of fine art, agreeably to the practice of the different European Academies. Your petitioners respectfully and humbly representing to your majesty, that their present position in that institution is so humiliating and undeserved, that a separation entirely therefrom would be deemed advantageous, in comparison, to the best interests of their art. In furtherance of their prayer, your petitioners beg to submit an extract from the report of the committee on arts and manufactures made to the House of Commons at the close of the last session of parliament :—' The exclusion of engravers from the highest rank in the Academy has often called forth the animadversion of foreign artists. In the French Academy engravers are admitted into the highest class of members : so are they in Milan, Venice, Florence, and in Rome. In England their rise is limited to the class of associates. This mark of depreciation drove such eminent men as Woollett, Strange, and Sharpe, far from the Academy. Such a distinction seems the more extraordinary, because British engraving has attained a high degree of excellence. Foreigners send pupils hither for education, and the works of British engravers are diffused and admired throughout the Continent.'

" That your majesty may be long spared to foster and protect all branches of the arts, so highly conducive to the prosperity and happiness of your people, is the ardent prayer of your majesty's humble petitioners,

" John Burnet.

George T. Doo (Engraver to the King).

W. Finden.

E. Goodall.

William Humphrys.

Richard Golding.

John H. Robinson (Hon.

Member of the Imperial Acad. of St. Petersburg).

John Pye (Hon. Member of the Imperial Acad. of St. Petersburg.)

J. H. Watt.

Chas. Fox.

that art, honourable distinction? Or, had it respected the rights of merit, would it have enabled the historian to record that the Royal Academy of Arts of London held up to the world, as examples of taste and skill, engravers whose works are now valueless, and almost unknown, both at home and abroad?¹⁸

Chas. Heath.	the Institute of France,	Peter Lightfoot.
William Holl.	and Honorary Member	Wm. Taylor.
John C. Varrall.	of the Academies of St.	I. C. Edwards.
Richard I. Hatfield.	Petersburg and Geneva).	Thos. Higham.
Andrew Duncan.	John Le Keux.	Samuel Cousins.
Jas. Redaway.	Henry Le Keux.	Samuel Davenport.
W. H. Mote.	John Outrim.	Edward Scriven (Histori-
Wm. Radclyffe.	W. H. Watt.	cal Engraver to his late
Edward Radclyffe.	Benjamin Phelps Gibbon.	Majesty, George IV.).
Robt. Baynes.	J. T. Wedgwood.	James Thompson.
John Romney.	James B. Allen.	Thomas Lupton.
Joseph Goodyear.	T. S. Engleheart.	John Landseer (Engraver
W. R. Smith.	Robert Brandard.	to the King).
Francis Engleheart.	Jas. T. Willmore.	Henry Cousins.
Abraham Raimbach (Cor-	Wm. Greatbatch.	James Mitchell."
responding Member of		

" *Whitehall, February 13th, 1837.*

" Sir,—I am directed by Lord John Russell to inform you, that he has laid before the king the petition of certain of the historical and landscape-engravers which accompanied your letter of the 4th instant, in which petition they pray that ' the same degree of honourable rank may be assigned to the most skilful professors of the art of engraving as is bestowed on those of every other branch of fine art ; ' and I am to add that Lord John Russell regrets he must decline recommending to his majesty to accede to the prayer of the petitioners.

" Lord John Russell is informed that a similar memorial was presented to his royal highness the Prince Regent in 1812, and that, after a reference to the President and Council of the Royal Academy, and after full consideration, the decision then adopted was, that his royal highness could not be advised to accede to the prayer of the memorial.

" I have the honour to be, Sir, your obedient servant,

" To G. T. Doo, Esq.

S. M. PHILLIPS."

Thus it appears, that in all cases wherein the justice of the Royal Academy is questioned, it becomes the judge of its own merits!

¹⁸ In June 1814, soon after the allied troops had entered Paris, the writer visited that capital. The knowledge of British art possessed by

Nor can this peculiar position assigned to engraving be justified by considering it to have resulted from the adoption of any principle of intellectual subordination; for Britain having, ever since the rise of native talent, in the reign of George the Second, been enriched and adorned by genius such as no academy ever created,¹⁹ the majority of the

French artists was at that time derived principally from the engravings of Hogarth, Strange, Woollett, and Sharpe. The number of framed works by Strange and Woollett which decorated the ateliers of Bervic and of Tardieu, historical engravers, and of Pillement the landscape-engraver, were unquestionable evidence of the respect entertained in France for the talents of those English artists; whilst the works of the associate engravers of the Royal Academy of Arts of London were utterly unknown there!

Mr. John Burnet, in his evidence before the Select Committee of the Commons on Arts and Manufactures, in 1836, speaking of the connexion of engravers with the Royal Academy, says:—

“ 924. The great founders of the art, Strange, Woollett, and Sharpe, never put their names down (*i.e.* became candidates), and so it has produced an injurious effect; it has given a value to inferior art to pass current through the country, as the public generally is not aware of what is good or what is bad. . . . Sharpe and Raimbach, instead of putting ‘Royal Academy engraver’ to their works, they put ‘member of the Imperial Academy of Vienna’ or ‘St. Petersburg,’ as they are full members of those Academies.”—*Report, &c.* 1836, fol.

¹⁹ Many authors might be quoted to justify this assertion, but the following extract as to the general influence of Academies, from the evidence of Dr. Waagen, director of the Royal Gallery at Berlin, given before the Select Committee above mentioned, may suffice:—

“ 95. Most of the Academies first rose in the course of the eighteenth century; they owed their origin to the endeavours of princes and artists to raise and renovate the sinking art. They thought that their object might be thus the more easily obtained, inasmuch as they abstracted certain rules from the works of former artists, and according to these rules instruction was imparted. That this instruction might be thoroughly imparted, they divided it, so that drawing after the antique, drawing after the living model, anatomy, painting, perspective, and the laws of taste and composition, were each taught by different professors. In this manner it was believed that they could not fail to bring up most perfect artists.

“ The result did not answer the expectation, however thorough the

academicians would, of course, had subordination of intellect been their object, when they assigned to the most

instruction was in each of these divisions of the art. All these rules could not replace the intimate and personal relation between the old masters and their scholars; for in academies, generally, every professor believes he has done enough, according to the rules of art, when he has imparted his instructions, and does not feel himself induced to trouble himself about the progress of his pupil. We have even known instances in which the professor did not wish the pupil to be present at the time he himself was working. It is also injurious when the academies employ different professors to lecture the same pupils on the same subject, as, for instance, in drawing after the living model; for I have experienced that one professor has been of opinion that the pupil should copy the living model, even with all its faults, while another professor, in so drawing, would idealise and improve upon the form, or transpose the model into an universal scheme of his own; and each professor corrected the drawing of his pupil according to his own rules; by which means the pupil knew not which way to turn.

"Instead of following the 'mode of feeling' of a distinguished master, to which the pupil attached himself as to something living, until he was confirmed in the developement of his own sentiment of art, in academies the cold general rule is substituted, which the young man is strictly bound to follow, according to the infallible direction of the professors as the only correct method. In this manner, in the eighteenth century, a great number of works of very limited merit were produced, in which all academical rules of composition, drawing, and chiaroscuro, were strictly observed, which, notwithstanding, appear only as well-executed exercises, and leave the spectator cold, because they are wanting in the first and most indispensable attributes of works of art, namely, the impress of the vivid, individual feeling of the artist, which is the real soul of a work of art. If it possesses this 'impress' of the artist's feeling, we overlook the possible defects in drawing and colour, as so many works of the ancient artists prove; when this 'impress' is wanting, the most perfect acquirements in other degrees of art cannot replace it. The natural result of the academic institutions, consequently, was, that on comparing a number of specimens of the different schools, such as those in Paris, Petersburg, and other places, all exhibited a striking similarity of manner, while, in the earlier times and the earlier method of teaching, the character of the schools of different nations and that of each individual artist was entirely original and distinct; as in the Dutch gardens, the different kinds of trees were clipped to the same forms, so it was the case in academies with the different talents of different pupils. Would not any

skilful engravers a position of professional rank *below* their own, have been careful to mark their sense of the respect

one feel a greater pleasure in the free growth of the trees in a forest in preference to to the monotonous uniformity of a Dutch garden? By this academic method, which deadened the natural talent, it is sufficiently explained why, out of so great a number of academic pupils, so few distinguished painters have arisen. The three most distinguished artists which, for instance, Germany produced in the eighteenth century, viz. Mengs, Denner, and Dietricy, owed their education not to academies, but were educated after the old manner. So, in our own days, the two most distinguished of the living artists of the German school, Cornelius and Overbeck, have risen to eminence in the most decided opposition to the academies; and the most eminent modern English artists, Sir Joshua Reynolds, Barry, Wilson, and Flaxman, did not receive their artistical education in an academy. That these men, when they were already celebrated artists, became members of academies, has nothing to do with the question, which is simply this, whether the academies have attained their objects as institutions of instruction? It must not, therefore, mislead us in favour of academies, that in our times a great many of the most celebrated artists have been members of academies; from the beginning it must have been the interest of these academies, by the reception of persons who enjoy a great reputation, to procure to the academies splendour and distinction, which otherwise would have been wanting. With this, another injurious effect of the academies has been connected, by means of the official distinctions which they enjoy through the influence of the state. They have attained a preference over all the artists that do not belong to the academies, which the academies watch over very jealously, and have thus introduced into the freedom of art an unsalutary degree of authority and interference. It occurs often that a very *mediocre* artist, of which every academy counts some few among its many members, stands much higher in the state as an academician than the most talented artist who does not belong to an academy. As the majority of mankind look more on authority than on genuine merit, it has occurred often that a moderate artist, being an academician, has found plenty of employment, while artists of considerable talent who do not belong to such an institution remain unemployed and unnoticed. If it is asked how the artists in modern times can be taught in a better manner, we may lay down the following remarks. The favourable relation in which the pupil stood to the master in the ancient times might be restored in a certain degree by these means, that artists of distinguished reputation should be induced to open studios. Most artists would be induced to open studios if the government provided them with the

due to *genius*, by enthroning it in a position *above* their own, so that those who possessed it might be looked up to by the world with deference and admiration. But the *original* cause of this neglect of engraving, and degradation of its professors, as explained by Strange, will appear in the course of the following argumentative statement, which was recently addressed to the Royal Academy by one of its most distinguished members. Some of the facts it brings forward have been already noticed in these pages, but the ability and independent spirit displayed by its author in reasoning upon those facts, and the importance of the question at issue, seem to demand that the pamphlet, hitherto printed only for private circulation, should, in being made known to the public, appear entire and unaltered.²⁰

“The admission of engravers to the higher rank of the Royal Academy of London is regarded, by many of its members, as a dangerous infringement of a fundamental doctrine of the institution; inculcating that subordination in the intellectual scale of the several degrees of the graphic arts of design, which is deemed essential to the honour and advantage of the fine arts confided to our administration; and which is to be the more vigilantly maintained as the claims of the engravers have often been urged with more warmth than discretion, and periodically repeated with all the earnestness of an assumed right, and the bitterness of hope long deferred.”²¹

locality and a moderate remuneration; besides this, every pupil would have to pay a moderate sum for the use of living models. How important such a system is for the formation of artists may be seen in the example of Prussia; for sculpture, the studio of Professor Rauch, in which many distinguished artists have formed themselves in a good manner; and the most remarkable instance in painting is the school of Dusseldorf, which the government founded under the direction of William Schadow eight years ago. Within this time several artists have distinguished themselves, who in originality and ability have surpassed all who for a long time have been formed in the academy at Berlin.”—*Report, &c. ut supra.*

²⁰ The notes appended by the writer of the pamphlet are distinguished by the absence of the numeration employed in this work, as well as by the usual inverted commas.

²¹ Extract from the evidence of Mr. John Landseer, before the Select Committee of the House of Commons on Arts, &c.:—

“2046. Did not you and Mr. Heath apply to the Royal Academy some

"The Royal Academy disclaims any disrespect towards engravers in this speculative opinion; by which it is presumed that, as an art of imitation or translation, it is '*physically and morally*' disqualified from association of equal rank with the inventive arts of design.

"And however singular the Royal Academy may have been in the enactment of a law at total variance with those of the Royal Academies of the Continent, in the exclusion of engravers from the highest honours, it has been confirmed by the unanimous vote of subsequent councils of 1809, and of December 30, 1812.

"But a question so peculiarly interesting to the genius of this country, and addressed to those to whom the very high and responsible trust is confided, of maintaining the honour and advantage of the fine arts generally in this metropolis, is not to be encumbered with abstract and speculative tenets, and much less with party irritations.

"Such a question can never be fully and fairly discussed in a meeting of members called together for general purposes, nor promoted by the advocacy of parties, few of whom are accustomed to the '*ars rhetorica*,' who are unwilling to prolong debates against authority, station, and numbers, and are apt respectfully to concede to such considerations that deference which is due only to soundness of argument.

"At all events, it would be unbecoming in the responsible and candid members of the Royal Academy to dismiss it as a *questio vexata*, unworthy of their deliberate reconsideration and honest endeavour to reconcile conflicting opinions and partial claims of justice,—more especially as it may safely be presumed that few have had the time to look into all the complicated bearings of the case. A recapitulation, therefore, of the arguments on both sides will never be deemed obtrusive to the conscientious members of our body, nor can the remission of the question, for the present, weigh against a fair review of the whole subject, and a well-formed preparation for any future agitation of it. In 1809, and in 1812, the general assembly was unanimous in confirming the exclusion; in

years ago, to put engraving on the same footing in this country that it stands on abroad?" "We did: we met with a great deal of illiberality, and were finally repulsed in a most ungracious way. I presented a memorial on the state and claims of engraving to academical cultivation, of which memorial I had forty copies printed, and sent one to each academician, that they might consider it before they assembled."—*Report, &c. ut supra.*

the recent one, four were for the affirmative, fourteen opposed to it, and seven declined to vote at all, — neutralised, as it seems, by the growing heresy. The substance of the arguments against the proposition to admit engravers to the higher honours of the Academy may be thus stated:—

“First, That it is contrary to the law of the Academy, originally framed by parties whose names we all revere, and sanctioned by our royal founder. That the example of foreign Academies can have no weight in the argument, because they are constituted on a wrong principle, and maintained by the funds, and under the dictation of government.

“Secondly, That engraving is an inferior art; that it is an art of copying, or, at most, translation only, having no pretensions to originality, and not entitled, therefore, to equality with the inventive faculties of the three sister arts, Painting, Sculpture, and Architecture.

“Thirdly, That it would not be *expedient* to introduce members of this profession into a limited number, and, therefore, to the exclusion of those candidates whose acknowledged abilities and advantage to the interests of the Academy entitle them to admission; especially under the consideration of the peculiar financial existence of the Academy; supported as it is by the talents of its members only.”²²

²² “*Supported as it is by the talents of its members only.*” This assumption, that the royal establishment is supported by exhibiting the works of its own members only, appears to have been a common error into which Academicians have generally fallen. History has shewn that the Academicians never made an exhibition of their own works alone; and that, whilst the number of Academicians and Associates (together) who have exhibited in any one year has not much exceeded forty, the number of exhibitors, non-members, has usually been about six hundred. How, then, are they to demonstrate that their assumption is founded in fact?

If their doctrine, which has been long entertained, be true, why has not the Academy rescinded that law which suspends the rights of merit, by disqualifying for the chance of academic honours all artists who do not send their works to the Academy to be exhibited? Those who proclaim that the Academy's revenue is the result of exhibiting the works of its own members only, estimate as nothing the product of the six hundred annual exhibitors who nowise control that revenue; whilst, on the other hand, the common opinion entertained amongst artists is, that if they

"To the first argument, it may be replied, that the plea of ancient enactment, against cogent reasons, if proved to be so on further consideration, can never be urged against reforms and modifications which may be required by the growth and alteration of the times in all well-governed bodies or societies; as a primary principle of their maintenance in public and private estimation. That the resolution of immutability is not, therefore, warranted by any authority of weight in these times, nor by the practice of the Academy itself, which has decreed 'that the President and Council could not be ignorant of the power which is vested in the Academy, to make such new laws as shall from time to time appear expedient.'

"The uniform admission of engravers to the highest rank of honours in foreign Academies (which were confessedly the models of our own), justifies the suspicion of some peculiar prejudices in the original formation of the laws of the Royal Academy of London, which it becomes us to investigate; and this suspicion is confirmed by the testimony of Mr. Strange, in a very remarkable pamphlet, published six years only after the foundation of the Academy, while all the parties concerned in its formation were still alive.* It is couched in very respectful but manly terms, and challenges contradiction to its statements; which impugn not only the conduct

were emancipated from the Academy's ban, and made exhibitions of their own works, they would be in the enjoyment of a revenue of several thousand pounds.

The following is extracted from the statement made to the Select Committee on Arts, by Mr. Howard, Secretary of the Royal Academy, as to the income and expenditure of that establishment:—

Annual receipt of the exhibition (at that time at Somerset House)	£5000
Interest of £47,000 in public funds	1400
	<u>£6400</u>
Supported for above sixty years a school, at an expense of . . .	£240,000
The gross sum expended by the Academy in pensions to its dis-	} 11, 106
tressed members	
Donations to artists not members, and their families	19,249
	<u>£270,355</u>
Annual expenditure, about	£4000

* "See *Inquiry into the Rise and Establishment of the Royal Academy of Arts*, by Robert Strange, Member of the Academy of Painting in Paris, of the Academies of Rome, Florence, and Bologna, and Professor of the Academy at Parma."

of those original legislators, but, in some measure, the royal patron also, and reveal inconsistencies, to be accounted for only by the causes which he assigns to them. This pamphlet, throwing so clear a light upon the history of those transactions, is entitled to the highest credit, not only from the undisputed merit and respectability of the writer, but from the remarkable fact, that in the face of these remonstrances and exposures, he was many years after honoured by the public distinction of knighthood from the very prince against whom his statements had been in part directed. And whether we regard these honours as done by his majesty in expiation of the peculiar wrongs towards Sir Robert Strange, or to the art which he professed, and which his Academy had proscribed, we shall find in them another cause of admiration and respect towards the memory of our generous and enlightened founder.

"The following remarkable circumstances are gathered from the book in question, which is deposited in our library:—Allan Ramsay had painted the portraits of the Prince George and Lord Bute, which he wished his countryman, Mr. Strange, to engrave; but the serious and responsible engagements into which he had already embarked, forced him to the uncourtly measure of declining a proposition otherwise so obviously advantageous to him.

"Some mistakes and misrepresentations arose from this affront, which he endeavoured to palliate in a very respectful and reasonable letter to Lord Bute (also published in the book above cited), from whom he never got any other answer than that—'It is a thing *we* are determined never to forgive.' And most fully was this notification borne out, by a tissue of persecutions which he details at length, and establishes by documents, and of which he challenges the contradiction. This was published in 1775, many years before he was honoured by knighthood, as before stated.

"Mr. Strange asserts that a law expressly against engraving was framed, for the purpose of excluding him, which law, to the credit of Mr. West, it is, however, to be said, was remonstrated against strongly by that gentleman in the Council, as equally injurious to the arts and the commerce of the country, and contrary to sound precedent.* The proof of the *personality* of this exclusion is shewn in the inconsistent nomination of Bartolozzi, only known as an engraver, immediately afterwards by these very legislators.

* "We have the authority of one of the minority for asserting that the admirable Wilkie advocated this opinion."

It is true that, with the aid (it is suspected) of Cipriani, he got up a picture for the exhibition, for decency's sake, and to pass muster; but every one knows that it was from the graver that his well-earned renown was alone derived.*

"When Strange had pointed at the peculiarity of the law, as contrasted with those of other Academies, it was replied that this law had been framed in conformity with the code of the Academy at Paris;† but, when he informed them that he himself had been admitted a member of the French Academy, solely as an engraver, it was defended on the authority of the Academy of St. Luke, of Rome, which had, indeed, been so regulated up to that period; but, at that very moment, the Academy of St. Luke was in the act of reforming the law of exclusion; and Mr. Strange, in his next visit to Rome, had the honour of being received as a member.

"'Amazing (exclaims he, p. 112), that men who pretend to promote the fine arts, and reflect honour upon the king, could have the effrontery to present the public with a resolution equally contradictory and unjust!'

"'I consider,' says he again, 'that engraving has suffered on my account, and that the proceedings of the Academy have given a fatal check to the advancement of engraving; and this is my inducement for the present publication.'

"The remarkable statements thus recorded by Strange put us in the painful dilemma of suspecting the sincerity of men to whom we owe so much respect,—as Chambers, Reynolds, and others, or of justifying the monstrous inconsistencies he exposes in the history of their acts, for we see that the Royal Academy renounces its abstract doctrine of "physical and moral" disability, and solemnly invalidates its own law by the admission of the Italian engraver, Bartolozzi, into their highest rank of honours, confirmed, of course, by his majesty; while the royal founder, on his side, virtually annuls

* "Mr. J. Burnet's talents as a painter and engraver give him at least an equal claim to Academic honours with Bartolozzi; but, lest his admission in the former character might reflect discredit on the latter, he has declined to subject his high reputation to a risk of any kind, where a prejudice has been so long established."

† "The Academy of the Graphic Arts of Design at Paris consists of thirty-four members, of whom fourteen are painters, eight sculptors, eight architects, and four engravers, namely, at the present moment, the Baron Desnoyers, Messrs. Galle, Tardieu, and Richomme."

the law by a public demonstration of his respect for the art of engraving, in the honour of knighthood conferred upon the very person who had dared to impugn the laws of the Royal Academy and the conduct of its founders.

"Farrington, in his life of Sir J. Reynolds,* laboured ineffectually to exculpate him, as President, from the imputation, at least, of assent to an injustice done by others, and does not attempt to clear up these inconsistencies.

"Two circumstances are to be borne in mind in accounting for these persecutions:—first, the virulence of Whig and Jacobite politics, of which we have now little idea. Strange's personal service with the latter might naturally aggravate his independent behaviour towards a first minister of the crown. Farrington, whose object is to lessen the credit of Strange, gives a trumpery biography, which the reader should contrast with that of the *Encyclopædia Britannica*, where a history of his distinguished family (so honourably maintained by the late Sir Thomas Strange, chief justice of Madras), and a just eulogium upon his genius and character, will be found.†

"Secondly, it must be remembered, that the disgrace and overthrow of the Incorporated Society of Artists, consisting of 120²³ members, was mainly attributed to engravers. The Royal Academy might therefore be shy of engravers, especially of a gentleman

* "*Memoirs of Sir Joshua Reynolds*, by J. Farrington, R.A."

† "In that article, the following interesting and authentic particulars are omitted. Young Strange, of a Whig family, was destined for the Scotch bar, and was fellow-student with Mr. Lumisden, a zealous Jacobite, and afterwards Private Secretary to the Pretender. To his sister he became deeply attached; but the condition of his success was the espousal of the fair one's politics. Strange did not hesitate, and, in 1746, fighting on the Pretender's side, at the battle of Culloden, lost every prospect but that nearest his heart. He married in 1747, and, now an exile, turned his attention to the arts as the means of support. In 1748, he obtained, through the characteristic liberality of the French Academy at Rouen, the first prize for design. In these studies, he passed some time at Paris, in the family of the Pretender, and did not return to England till some years later."

²³ Reference to the signatures attached to the official document of the Incorporated Society, printed in pp. 118–120, will shew that this number ought to be 211, instead of 120.

who had shewn so resolute and independent a spirit ;—such objections would not hold towards a foreign engraver (Bartolozzi), an ingenious adventurer, and apparently a creature of Lord Bute and Mr. Dalton, who was the mortal enemy of Strange, and who had treacherously defeated* the chief objects of his journey to Italy and his exertions elsewhere.

“ Leaving, then, the history of these transactions as to a law upon the faith of which many of our worthy members have fastened their allegiance, for want, it must be presumed, of the time and information necessary to a just conclusion ; and, unable to discover in it either the validity of the abstract doctrine, or the sincerity of the original founders of our institution in their inconsistent reference to it, we are now enabled to approach the subject upon its own merits and upon the larger ground of principle and universal opinion.

“ Let us examine the position so confidently taken, that foreign Academies are constituted on a wrong principle.

“ Foreign Academies were confessedly our original models. The ‘ Incorporated Society of Artists ’ also admitted engravers, abusing their authority ; but they have proved themselves to be entitled to, at least, an equal renown with the Royal Academy of London, by the fruits of their policy during the last seventy years ; a proper deference to their practice, therefore, is on every ground due to them. The opinion (perhaps ironically) attributed to Dr. Johnson, that, ‘ for any thing he had seen, all foreigners were fools,’ may unhappily apply to the vulgar, but otherwise generous insulars of our country, arising from the remoteness of our geographical position and the marked nationality of our people ; but a body of gentlemen will lend an enlightened attention to the practice and the proofs which are furnished by our accomplished rivals in their conduct and study of the fine arts, and will not, like the Celestials, treat them as ‘ outer barbarians,’ or assert that—

“ ‘ Nul n’aura de l’esprit,
Hors nous, et nos amis.’

“ That all foreign Academies are wrong, and that we alone are right, is a question only to be judged by their effects, and these are conclusive in both cases.

“ Since Sir Robert Strange, and Woollett, and Sharpe, were

* “ See STRANGE’S *Inquiry*.”

denied admission to the Academy, it is quite certain (as Sir Robert predicted) that the art has 'suffered;' the high and intellectual engraving of their day has given way to a lower and more mechanical character, however eminent many of the supporters of the art in this country have been since those days. The Academy negatively admits this fact, in saying that '*if there be a decline* in the art of engraving, it proceeds from causes wholly unconnected with the Academy.'

"In the schools of Longhi (now Bisi) at Milan, and of Perfetti, at Florence, Strange, Sharpe, and Woollett, continue at this day the most esteemed models of the art, and are constantly in the view of their pupils; from the latter Mr. D. Colnaghi has a commission to collect the proofs in all their stages, but none of our modern works are coveted. The apartment of the famous engraver, Bervic, at Paris, was hung with Woollett's finest engravings. It is equally certain that since that time the English school has been eclipsed in the estimation and in the markets of Europe by the Cav. Morghen, Longhi, the Baron Desnoyers, Forster, of Paris, the ill-fated Möller, &c.

"The fact, that foreign Academies are supported and influenced by government, is of no weight against the engravers, it cannot be argued that it is, therefore, an arbitrary decision of power to admit them to high honours in the Academy, as well as to the most distinguished rank in society, of which they are capable. The title of Baron of the Empire conferred on Desnoyers, and Cavalliero on Morghen, are only echoes of the voice of society, which court favour can neither regulate nor control in any country.

"Once for all, it must be conceded, that a government, if the court is called upon to do abroad that which the government of an independent body of gentlemen does in this country, namely, to discharge conscientiously a duty towards society with which they are intrusted, and which they, as existing on public opinion alone, exercise *at all times at their peril*.

"A body of men may be accused of error and prejudice with as much justice as princes and states; both stand or fall on public opinion, and their orthodoxy must be judged of by the fruits of their policy, and their conduct of the responsibilities of their station.

"The dissenter from a universal doctrine is bound to prove the validity of his own, by its practical benefits during a long period; at all events, that it is not founded on the vain assumption of personal dignity, much less on any unkind exclusiveness towards his

humbler brethren in the arts, but on the real advantage of his cause.

"The second argument, that engraving is an inferior art, and but a translation of the three sisters with whom she seeks to associate herself, is never denied; it is therefore that, in the illustrious Academy of Paris, four only out of thirty-four participate in those honours, and in other foreign Academies the same proportion is observed.

"Translation has always stood lower indeed, but on the same throne with original genius, as kindred in its lofty emanations; Pope, and Cowper, and Dryden, and Schlegel, have appropriated to themselves some of the laurels of their originals, and have never lost caste by their noble diligence. Intellectuality can never be denied to the translator, though inspiration certainly may. The extreme expression and intolerant opinion as to '*the physical and moral disability*' of the translators of the productions of the inspired members of the Royal Academy is, it may be presumed, applied in this sense only to engravers; but how those expressions can be supported in the face of reason, experience, and liberality, remains to be proved.

"In a school in which the *beau-idéal*, and all the inventive faculties of historical and poetical painting, are alone or chiefly cultivated, and in the exercise of which the civil government and religion of the state offer a constant demand and patronage, the superiority of the '*mens divina*' might, indeed, seem to justify this intolerance towards a more mechanical and imitative art; but both these sources of employment of the pencil are denied in the British empire under its Protestant faith; and the graphic genius of this country is mainly limited to that species of history which Mr. Croker so eloquently pointed at, namely, the expressive and identical portraiture of those illustrious men whose acts and whose counsels have shed a marked influence and glory on our age, and adorned the annals of our empire; but, precious as this art confessedly is, and pre-eminent as our school is in this department of the art and in landscape, it will not for a moment be contended that it has equal claims to this *divine principle* with the poetical and historical exercise of the arts; nor, therefore, can it be regarded as having pretensions to superiority of skill and judgment in all abstract opinions on the fine arts over those of the Continent.

"With much less apparent justice, then, can the English school assume the marked inferiority of the art of engraving; on

the contrary, it might justly esteem it as singularly tributary to its peculiar walk, and deserving of every possible encouragement, because the public admiration of our historical and public characters, and the universal desire to possess these translations (which can alone be in the power of the public in general), add proportionably to the value of the original production.

"When her majesty's pleasure was asked as to the engraving of the portraits by Mr. Winterhalter, it was decreed that the portrait of her majesty should be executed by M. Forster, and that of his royal highness the Prince Albert, by M. Louis. Her majesty, by this determination, has inflicted the most mortifying reproof on engraving, and its direction at present in this country, and has done justice to the French Academy, which has eclipsed our former pre-eminence in this art; and her majesty has given conclusive evidence by this proceeding, that since the Royal Academy of London withdrew that encouragement to engraving which it unwittingly gave through the honour bestowed on the Italian Bartolozzi, and which our own countrymen have long hoped to participate in, we have no longer had, in her majesty's estimation, a Strange, or a Sharpe, or a Woollett, to dispute the palm of merit with the Continental engravers; and that, in case of need, we are reduced to the necessity of applying to a foreign Academy to supply our incompetency.

"The practice of the great artists is not without value in estimating the position to be assigned to engraving.

"Vandyke, who may be considered one of the chief models of the English school, found in the *needle* point the best exercise and evidence of his extraordinary spirit and dexterity. Strange shews us that he lived with the engravers, Bolswert, Pontius, and Vosterman.

"A large proportion of the renown of Rembrandt arose from his exercise of the needle, at one period, during three successive years of his life. Agostino Caracci left painting for engraving; and further back it will be remembered that Marc Antonio was ever at the right hand of the divine Raphael, and was immortalised by his pencil in the Heliodorus, as worthy to stand next to Leo X. Albert Durer found in the *needle* the only instrument by which his exquisite powers of delineation could be conveyed. Louis XIV. delighted in the art himself, and brought it, under his favourite Edelinck, whom he knighted, to its highest perfection. Queen Anne invited Dorigny to this country, and George I. finally knighted him.

"But it would be endless to cite examples to shew the high estimation in which the art of engraving has ever been held by the

first patrons and the first artists in Italy, Flanders, and France; and the grounds of this admiration, as essentially graphic, seem to be incontrovertible. The very terms of 'graphic arts of design' carry with them their own explanation, and may be paraphrased as the mechanical imitation of nature on a flat surface by the hand, and the expression of the conceptions of her excellencies through the mind. A superior power of exquisite delineation is possessed by the graver, in the same proportion as the needle-point is more delicate than the pencil of the painter. Engraving is the epitome of the graphic art, and wherever it is honoured, the art of drawing excels accordingly. The reproach of ill-drawing in our modern school of painting may be a scandal, but, if true, it offers another proof of the error of expelling the graphic art of the graver from our Academy.

"The beauty of lines, essential to the graver, by which expression of grace, energy, and imitation are given, was the undoubted foundation of all Grecian art, of which the famous tale of Protogenes, and the wonders of antique art in vases, and in Flaxman, are sufficient proofs. But that more modern art, which combines these lines with such surprising grace and harmony, expressing substance, form, and quality, superadding effect to contour, is a ravishing power, which the common sense of mankind vindicates in its universal admiration, and by the enormous prices given for fine works of this description; which power it would be the grossest scandal and fallacy to consider as any thing less than intellectual.

"An Academy which has already admitted enamel-painters and flower-painters to its highest rank, has ill sustained its theory of due subordination in the scale of talents. The intellectual superiority of those walks of art over that of a Marc Antonio, a Bonassoni, an Edelinek, a Strange, a Couzens, and the host of those who delight the lovers of art by their works, it would be extremely difficult to shew by any cogent arguments.

"But the statistic advantages, for which the Royal Academy was collaterally instituted, offer an important bearing upon this subject, which, as guardians and trustees for the fine arts, our body have never been permitted to lose sight of; which are, the industrial and the commercial results arising from the institution, especially in a country like our own.*

* "There are about twenty printsellers in London, whose transactions average 16,000*l.* per annum: those of Messrs. Graves, last year, amounted (it is said) to 22,000*l.*"

"The art of engraving may be called peculiarly English, and singularly adapted to the manual dexterity, mechanical invention, and superiority of the science of metallurgy, which nature and art have made the characteristics of our countrymen. The mechanical improvements in engraving, the ruling-engine, the steel-engraving, the very tools and materials of the art, have had their birth in England, or, at least, their developement.

"The multiplication of middling fortunes in our country which can patronise the art, have made its productions the subject of speculations of enormous capital and industry; and it is only to be wondered at, that like the productions of the press, to which its importance approaches, it has never yet become a subject of consideration and legal enactment with Parliament, nor of the busy zeal of the omnifarious Hume. By the graver's art, it has been as truly as elegantly said, '*copper has been turned into gold*,' for it is a vein of wealth both to the artist and to the state.

"By this art alone it may be said (for Wilkie's 'Opening of the Will' may be the only modern English production of celebrity on the Continent) the British school is known and admired in every country of Europe and America; in which its productions form an important article of commerce. By engravings the high moral and intellectual character of England has been displayed and acknowledged by honours, by volumes, and by imitations; and Hogarth, himself an engraver, Stothard, Flaxman, and West, and a host of others, are as well known abroad as in England. The superiority of the English school of landscape-painting especially is known only by engraving, and the illustrious masters in this department of our Academy will, perhaps, be immortalised by the graver rather than the pencil, since their original works may perish.

"'The Rent-Day,' 'Distraint for Rent,' 'The Village Politicians,' portraits generally, and Mr. Flaxman's and Mr. Turner's works, have been the indexes to the character of our intellectuality in art, and the foundation of our artistic reputation, both in design and engraving, in the countries of the Continent generally. Even the landscape-annuals (now such a drug in the market 'as having no root') have had a prodigious sale, and have been the models of imitation in that miniature department in the modern schools of the Continent.

"In 1789, at the suggestion of the statesman Burke, the health of Alderman Boydell, 'as the commercial Mæcenas of England,' was drunk at the Academy dinner by Sir Joshua Rey-

nolds, the Prince of Wales, and the whole company. 'At the time he commenced publishing prints, the art of engraving was at a very low ebb, and in England little else was sought for but French prints, and large remittances went annually to purchase them.' 'Boydell's success was so complete, that the balance of trade turned in our favour; and while the works of Woollett, Sharpe, and others, were seen as the favourite ornaments of houses in Britain, they were sought for in France with equal avidity.'*

"The third argument, the inexpediency of admitting engravers to the higher rank, has some speciousness under the consideration of the economical constitution of the Academy,—the shillings, by which the institution is wholly supported, would, it is true, be little attracted by the studious and less ornamental art of engraving (for the most part occupied in works already known) than by the novelty, and colour, and design of original works. But the same objection would exclude the architect, the medallist, and, perhaps, the enamel and flower-painter. Over these, however, the engraver had formerly one pretension decidedly superior, namely, his competency to superintend the life academy. And Mr. Strange informs us (p. 118) that in his day an engraver filled one of these important stations in the Academy, obviously because the engraver then aspired to be a draughtsman and composer, and found his ambition encouraged by honours and distinctions.

"The admission of engravers at the expense of original talent might inflict an injury upon the institution, but there are obvious remedies to this objection. If the sleeping partners in the honours of the Academy, either infirm under their hardly earned laurels, or less gloriously reposing under their shadow in the administration and enjoyment of private fortune, could in no sort give place to the claims of these assiduous labourers in the field of art; there could be no objection to adding one or two to the number forty already appointed, or two of the six associate engravers might be made full members.²⁴ A self-supporting body cannot

* "FARINGTON'S *Memoirs*, p. 78."

²⁴ The writer may be wrong in assuming that such change would be satisfactory to engravers. Mr. John Burnet, in his evidence before the Select Committee on Arts, 1836, speaking on the subject, says, "If they (the Academy) would let us alone, it would do as well as electing one or two engravers, which is talked of."

dispense with the efficiency of its members, especially when their talents would contribute so greatly to its support, if diligently exercised.

"All that is wanted by the class is, emancipation from the disgraceful ban of exclusion affixed upon engraving, and that it should be permitted to stand on the true level to which nature, exertion, and the universal opinion of foreign Academies have entitled it; so that it should be *possibly* raised to the highest rank of academic honour, and encouraged to those efforts which have dignified the art, and reflected wealth and honour on individuals and their country.*

"Let not the generous spirits of our Academy, who have been through so many years animated to the highest exertions by this honour, deny the same noble motive to engraving, or suffer it to be said, on their authority, that the engraver, *as a drone*, has already his reward, in being permitted to occupy some lower cell in their hive, and that sufficient incitement is given by the humble distinction of 'a stool.'

"It might be a nice question for the casuist to determine whether engraving, essentially a graphic art, is a fine art; and, if so, its claims to admission amongst the *artes liberales*, and the grade which it may be presumed to occupy in an Academy. But the practical question with us to be considered is, whether, by degrading an art held in such respect, we do not raise impediments to the very ends of our existence, as an institution of public advantage, and tempt those reforms from without, which a minority, either recommending or doubting, advise from within. Whether for the sake of an empty dogma of 'physical and moral' disability, unsupported by the original legislators or our royal founder, and unexampled in the sister Academies of the Continent, we do not risk our own character for wisdom and liberality, and whether against

* "See the heart-burnings of the *Autobiography of A. Raimbach, Corresponding Member of the French Institute, Honorary Member of the Academies of St. Petersburg, Geneva, and Amsterdam*. To assert that such titles are easily obtained, is an aspersion on the givers and receivers of them. In the French Academy particularly, their number is small, and absolutely limited, and filled up only on the demise of the foreign member. Is it creditable to the Royal Academy of London to withhold its encouragement to its own countrymen, while it is so liberally afforded by foreigners?"

admitted practical utility, and the policy of all foreign governments, we do not put in jeopardy the consent and approbation of public opinion, by which all bodies, and more especially the Royal Academy, must stand or fall, — a consent which relies on the primary disinterested and honourable motives of our exertions, namely, the benefit of the fine arts generally of this country.

“The Royal Academy of London is a phenomenon in the history of such institutions, and exhibits, in the most striking manner, the simple and inexpensive machinery by which the arts may be sustained for the honour and advantage of a state. With no other means than the countenance of majesty, the sufferance of parliament, the lever of fame and honour to individuals, and their responsibility to public opinion, as much has been achieved amongst us as the command or the revenues of princes are sometimes able to effect. Such an institution we have the honour to be called upon to sustain, and to fortify, and to extend. Upon a question touching its credit and utility, no member is justified in being neuter, or in declining the consideration of such statements as are submitted to his judgment. The foregoing observations will, therefore, be taken in good part. If the crooked history and the dogma of exclusion connected with it should be justified by a majority, when well considered, the view here advocated, with more frankness than ability, but with the deepest sense of duty towards the lasting interests of our institution, will be shewn to be wrong; if otherwise, it shall not be said that

“‘Things bad begun, make strong themselves by ill.’”

Such, then, appear to be the leading features of the “munificence” applied by the constitution of the Royal Academy for the national cultivation of the fine arts in Britain.

In 1771, Barry returned from his studies in Italy. The letters of that extraordinary artist which preceded his arrival alike evince elevated views of art, describe the state of the arts and of patronage at home, and shew the misgivings of his mind as to his own future fortunes. In one of them, he says, “I go over with poor hopes, and, I think, a melancholy prospect enough; yet this arises rather from my fears about the state of the public than from the knowledge I have of myself. I shall say nothing about the catalogues of fish, fowls, fruit,

roses, snuffers of the moon, &c., which have been produced in your exhibitions. I have seen them all lately, and begin now to think that I have taken the wrong end in my studies, and that the antiques and old Italians are more sought after from their characters, which are upon record, than from any real feeling of their excellence.²⁵ My poor master, Hussey, . . . was but little noticed, and yet there was in his time a great noise about pictures. . . . The writings of Du Bos, Winkelman, and others, have given the world such an unfavourable idea of our people, that nothing can save us from the imputation of barbarians, but our producing a set of artists who will altogether throw a noble lustre on the different branches of art. . . . Oh! I could be happy, on my going home, to find some corner where I could sit down, in the middle of my studies, books, and casts after the antique, to paint this work and others, where I might have models of nature when necessary, bread and soup, and a coat to cover me. I should care not what became of my

²⁵ Barry, in another letter written from Rome to Mr. Burke, says:—
 “As the English have much money to lay out in *virtù*, and have, perhaps, a greater passion for the ancients than they have, generally speaking, judgment to distinguish among them, those in whose hands they fall here, and to whom their commissions are sent, take care to provide heads with bodies and legs, and *vice versâ*. Fragments of all the gods are jumbled together, legs and heads of the furies and the graces, till . . . a monster is produced, neither human nor brutal.

“There are instances of some good things being sent over, but the multitude of bad ones make us the amazement and ridicule of French, Germans, and all other indifferent people. It is a pity to see our gentlemen, who come out of England with the best intentions, and with a national spirit, so duped. . . . There is one thing may hold up an appearance of art in England for fifty or sixty years longer: if the legislature was to consider that the vast number of pictures, &c. which we have of the Italians, French, and Flemings, are sufficient to prove what they could do in art, it may be now time (before every crevice is filled) that the trials of our own people should be countenanced, which cannot be the case if importation of art goes on much further.”—See *The Works of James Barry*, vol. i. pp. 71, 72. Lond. 1809. 4to.

work when it was done; but I reflect with horror upon such a fellow as I am, and with such kind of art in London, with house-rent to pay, duns to follow me, and employers to look for. Had I studied art in another manner, more accommodated to the nation, there would be no dread of this; but Hussey's fate is before me."²⁶

Soon after Barry's return, he became a member of the Royal Academy, and commenced writing that work in which he says, "History painting and sculpture should be the main views of any people desirous of gaining honour by the arts. These are the tests by which the national character will be tried in after-ages, and by which it has been, and is now, tried by the natives of other countries. These are the great sources from whence all the rivulets of art flow, and from whence only is derived the vigour and character that truly ennobles them." "When we reflect upon the great variety of useful institutions which do so much honour to the public virtue of this country, it is really a matter of surprise that the arts only should have lain so long unheeded, and that no means have been yet devised of extricating historical painting out of the confused mass of meaner arts with which it is indiscriminately jumbled."²⁷ Towards effecting this great change in the national character of British art, all the vast powers of Barry's mind appear to have been directed.

But the connexion of the arts with the crown had nowise diminished the fashion amongst the wealthy of collecting ancient works, by raising in their midst any party that thought the time had arrived for the efforts of native talent in high art to be countenanced and aided; nor did it any otherwise contribute to encourage Barry in the pursuit of his important purpose, so consonant with the interests of a great

²⁶ See Letter to Mr. Burke, pp. 176, 177, of *The Works of James Barry*.

²⁷ *Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England*, pp. 132-144.

nation. In a word, the new connexion of the arts with the crown appears to have left that kind of patronage which seeks to aid the progress of national prosperity by affording employment to talent in the different branches of art almost unchanged. Of that fact, the lives of Reynolds, Wilson, and Gainsborough, commenced in the reign of George the Second, but principally run and characterised in the reign of George the Third, as noticed in the last chapter, may, perhaps, when considered together with the lives of West and Barry, be regarded as conclusive evidence. The genius of Reynolds was cherished by wealth and fashion, and West alone had the honour to be sustained by royal employment, when Barry took his stand beside them, without either fortune or patronage.

The following extract from a letter written by Barry to the Duke of Richmond, dated 29th August, 1773, after having painted a few pictures,²⁸ develops his first project:—

“We are to have a meeting next Saturday about the ornamenting of St. Paul’s Church. The Dean and Chapter, having already agreed to leave this matter to the Academy, it now rests with us to give permission to such painters, and as many as we shall think qualified, *to execute, at their own*

²⁸ Of the few cabinet pictures painted by Barry after his return, may be mentioned a pair—“Mercury inventing the Lyre,” and “Narcissus looking at Himself in the Water.” What became of Narcissus is not known. We remember to have seen it in his hands in so damaged a state, that it is likely he destroyed it. The Mercury was sold at the auction of his effects. “Mercury, at early dawn, traversing the windings of a sea-shore, picks up the shell of a tortoise. Eager to examine its interior, he touches by accident one of the dried fibres which stretched from one prominence of the shell to another, and finds it give a musical sound. While he is sitting down and pondering on the lucky discovery, Cupid steps behind him, and presents him with the strings of a bow; allegorical of the delicate passion of love refining, exalting, and perfecting, the power of music.”—See *The Life of Barry*, in *Works*, &c. *ut sup.*

The picture of Mercury, above mentioned, was sold by auction by Christie, among the effects of the late Joseph Nollekens, R.A. in 1823–4, for twenty-seven shillings.

expense, historical pictures of a certain size, I believe from fifteen to twenty feet high. We also intend to set up a monument there,—Pope is mentioned; for which, as this is likely to be a heavier job, the sculptor is to be paid by a subscription, and a benefit from the play-house.

“I proposed this matter to the Academicians about a year since, a little after my being admitted an associate, and I had long set my heart upon it, as the only means of establishing a solid, manly taste for real art, in the place of our trifling, contemptible passion for the daubing of little inconsequential things—portraits of dogs, landscapes, &c.—things in which the mind, which is the soul of true art, having no concern, that have hitherto only served to disgrace us all over Europe. Whether this scheme may be attended with the desired success is, I am afraid, rather doubtful; even I see some difficulties in it; but, if it should not, there will be little to value in any reputation that may be acquired by art. If that which would wear well will not be worn, that which is worn, I am sure, will not wear. Indeed, my lord, when I suffer my thoughts to wander ever so little, they bring back something of despondency with them. I have taken great pains to form myself for this kind of Quixotism. To this end, I have contracted and simplified my cravings and wants, and brought them into a very narrow compass.”²⁹

This project, having been opposed by the Bishop of London, was abandoned.³⁰

²⁹ See *The Works of James Barry*. Pp. 240, 241.

³⁰ Dr. Newton, Dean of St. Paul's, through whom this proposition was made to the Chapter, speaking of himself, has recorded it as follows:—

“As he was known to be such a lover of their art, the Royal Academy of Painters in 1773 made an application to him, by their worthy president, Sir Joshua Reynolds, representing that the art of painting, notwithstanding the present encouragement given to it in England, would never grow up to maturity and perfection, unless it could be introduced into churches, as in foreign countries; individuals being for the most part fonder of their own portraits, and those of their families, than of any his-

“Some time after this,” says Barry, “the Society for the Encouragement of Arts and Manufactures formed another

torical pieces; that, to make a beginning, the Royal Academicians offered their services to the Dean and Chapter, to decorate St. Paul's with Scripture histories, and six of their members, Sir Joshua Reynolds, Mr. West, Angelica Kauffman, Cipriani, Mr. Barry, and, I think, Mr. Dance, had been chosen to paint each a picture for this purpose; that these pictures should be seen and examined and approved by the Academy before they were offered to the Dean and Chapter, and the Dean and Chapter might then give directions for alterations and amendments, and receive or refuse them as they thought them worthy or unworthy of the places for which they were designed; none should be put up but such as were entirely approved, and they should all be put up at the charge of the Academy, without any expense to the members of the church.

“St. Paul's had all along wanted some such ornaments, for, rich and beautiful as it was without, it was too plain and unadorned within.

“Sir James Thornhill had painted the History of St. Paul in the cupola, the worst part of the church that could have been painted Besides the exposition of these pictures to the weather in the cupola, they are at such a height they cannot be conveniently seen from any part, and add little to the beauty of the church. They had better have been placed below, where they would have been seen, for there are compartments which were originally designed for bas-reliefs, or such decorations; but the parliament, as it is said, having taken part of the fabric money, and applied it to King William's wars, Sir Christopher Wren complained that his wings were clipped, and the church was deprived of its ornaments. Here, then, a fair opportunity was offered for retrieving the loss and supplying former defects. It was certainly a most generous and noble offer on the part of the Academicians, and the public ought to think themselves greatly obliged to them for it. The Dean and Chapter were all equally pleased with it; and the Dean, in the fulness of his heart, went to communicate it to the great patron of arts, and readily obtained his royal consent and approbation; but the trustees of the fabric, the Archbishop of Canterbury and the Bishop of London, were also to be consulted, and they disapproved the measure. Bishop Terrick, both as trustee of the fabric, and as bishop of the diocese, strenuously opposed it; whether he took it amiss that the proposal was not first made to him, and by him the intelligence conveyed to his majesty, or whether he was regally afraid, as he said, that it would occasion a great noise and clamour against it, as an artful intrusion of popery. Whatever were his reasons, it must be acknowledged that some other serious persons disapproved the setting up of pictures in churches. It was in truth not an object of that concern as

plan, of placing historical pictures of the most eminent native artists in their new room at the Adelphi. They elected, for this purpose, the former six selected members of the Royal Academy, to whom they added four others. The design of

to run the risk of a general outcry and clamour against it, but the general opinion plainly appeared to be on the contrary side, much in favour of the scheme; and whatever might have been the case in the days of our first reformers, there was surely no danger now of pictures seducing our people into popery and idolatry; they would only make Scripture history better known and remembered. Many other churches and chapels have adopted and are adopting this measure, as Rochester, Winchester, Salisbury, St. Stephen's (Walbrook), and several colleges in the universities.

"The House of Commons have given a rich painted window to their church of St. Margaret's, Westminster and why should such ornaments be denied to the capital church in the kingdom? Some time before this, another opportunity was unfortunately lost of decorating St. Paul's. When Bishop Newton was only one of the residentiaries, a statuary of some note came to him in his summer months of residence, desiring leave to set up a monument in St. Paul's for one who had formerly been a Lord Mayor and representative of the City of London. The Dean and his other brethren of the Chapter being in the country, he went to consult with Archbishop Secker upon the subject, and Archbishop Secker was so far from making any objection, that he much approved the design of the monument, saying what advantages foreign churches have over ours, and that St. Paul's was too naked and bare for want of monuments, which would be a proper ornament, and give a venerable air to the church, &c. . . . But when the thing was proposed to Bishop Osbaldeston, he was violent against it—Sir Christopher Wren had designed no such things; there had been no monuments in all the time before he was bishop, and in his time there should be none."—See the *Life of Dr. Newton, Bishop of Bristol*, written by himself, and prefixed to his *Works*, Lond. 1782. 4to.

In 1777, Barry published an etching, underneath which is the following dedication:—

"The Royal Academy having in the year 1773 selected six of its members to paint each a picture for St. Paul's Cathedral, this sketch of the Fall of Satan, being one of the designs executed for that purpose, is, with the greatest respect, dedicated to the Right Reverend Father in God, Thomas Lord Bishop of Bristol, Dean of St. Paul's, and to the Reverend Gentlemen of the Chapter, by James Barry, R.A."

this plan was every way worthy of that Society which had been, in great measure, the nurse of national art.³¹

"But this excellent plan, . . . from some defect in the manner of it, went off in smoke, like the other. There is, however, great reason to hope that something will yet be done, and that, amongst all our different societies of connoisseurs, dilettanti, colleges, corporations, and parishes, a noble public spirit will somewhere step forward, especially as it may be brought about with very little expense. There is, to be sure, but few artists whose personal interests happen to be embarked in the same bottom with the dignity of the art, and, consequently, with the interests and wishes of the public; but there is a few. And as to the many who can have no part in this exertion of superior art, they ought, in conscience, to content themselves with those greater profits which, in this commercial country, must ever follow from the practice

³¹ On the 28th January, 1774, the Society of Arts, Manufactures, and Commerce, having removed to the Adelphi, passed the following resolutions:—

"That in order to the decorating the new room, proper historical or allegorical pictures be procured, to be painted by the most eminent artists, provided such pictures can be obtained with convenience to the Society.

"That it would be proper for this purpose to have eight historical and two allegorical pictures.

"That the subjects of the historical pictures be taken from some part of the English history, and that the subjects of the allegorical pictures be emblematical designs relative to the institution and views of the Society.

"That if ten eminent artists can be found who are willing to paint the above pictures, that the Society should allow them the profits arising from an exhibition of them in their new room, for a proper limited time in one year, in order, in some measure, to indemnify them for their time and trouble.

"That the following artists are proper persons to execute the historical and allegorical pictures:—

SIGNORA ANGELICA KAUFFMAN,	SIR JOSHUA REYNOLDS,
MR. WEST,	MR. CIPRIANI,
MR. DANCE,	MR. MORTIMER,
— BARRY,	— WRIGHT,
— ROMNEY,	— PENNY.

"That the exhibition proposed be opened by the Society for the

of the lower branches, especially as they cannot expect to keep up for ever that false weight and importance which they have assumed in consequence of those greater gettings; for the public ignorance of these arts, behind which they have been hitherto entrenched, is much battered and shaken, and now lets in the light at many places."³²

"More than three years after the failure of this project of the Society of Arts, i.e. in March, 1777, Mr. Green," says Barry, "at my desire, proposed to the Society that one of those Royal Academicians they had applied to for the decoration of their great room was now willing to take the whole upon himself, and to execute it upon a much larger and more comprehensive plan. My intention is to carry the painting uninterruptedly round the room (as has been done in the great rooms at the Vatican and Farnese galleries), by which

advantage of the artists who shall paint the historical and allegorical pictures for the decorating the new great room.

"That the dimensions of the pictures be agreeable to the plan delivered to the Society by Mr. V. Green. [This plan consisted of eight historical pictures, each nine feet wide by eleven feet ten inches high, and two allegorical pictures, one eight feet by five, the other seven by five.]

"That, upon the most moderate computation, the incidental expenses of an exhibition of the painting in the Society's new room, for four months, will not be less than the sum of 285*l*.

"That the Society do provide the necessary servants to attend the exhibition, be at the expense of descriptive catalogues, advertisements, and other contingent charges, the whole not exceeding 300*l*."

A meeting of the artists herein named was called at the Turk's Head in Gerrard Street, when the proposition was rejected.

Barry, speaking of the meeting, says, "A letter of refusal was sent to the Society, which I signed, along with the rest, though I was extremely sorry to lose such an opportunity of shewing the little I could do, and, perhaps, getting some friends, which . . . I stood in great need of." — *An Account of a Series of Pictures in the Great Room of the Society of Arts, . . . by James Barry*. Lond. 1783. 8vo. App. pp. 211–215.

³² BARRY'S *Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts*, pp. 145, 146.

the expense of frames will be saved to the Society. And though I mean to ground the whole work upon one idea, viz. 'Human Culture,' I shall yet divide it into different subjects, expressive of the different periods of that culture."³³

This proposition was agreed to, and the Society engaged to provide the artist with canvass, colours, and models. The object of the painter was to illustrate by his art one great maxim or moral truth, *i.e.* that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties.

"In July, 1777," continues Barry, "I began the work, . . . although I was without patron, fortune, or encouragement,"³⁴ without wages to subsist on, and with no other assistance to carry it on than what I was to derive from any other occasional works that might fall in my way."³⁵

After this work of "Human Culture" was finished, the execution of which occupied nearly seven years, the Society granted Mr. Barry the proceeds of two exhibitions at different

³³ See Barry's Letter to Sir George Saville, Bart. *Barry's Works*, *ut sup.* p. 254.

³⁴ "This offer was of such a singular nature for disinterestedness, that perhaps the history of painting does not furnish such another example. It was not the offer of a man at his ease, with wealth and time at command, but that of a young beginner, struggling with poverty, having few friends, and, unfortunately, of peculiar stern habits of thinking and acting, not likely, in a superficial age, to create many more, and much of whose time was unavoidably 'to be spent in provision for the day that was passing over him.' He has been heard to say, that at the time of his undertaking this work at the Adelphi, he had only sixteen shillings in his pocket, and that, in the prosecution of his labour, he had often, after painting all day, to sketch or engrave at night some design for the printsellers, which was to supply him with the means of his frugal subsistence."—See *Barry's Works*. Pp. 151, 152.

³⁵ See *Barry's Account of the Series of Pictures in the Great Room of the Society of Arts*, &c. Introduction, p. 25, and Appendix, p. 216.

Mr. Barry's paintings in the great room of the Society of Arts cover a circumference of upwards of one hundred and forty feet, and upwards of eleven feet in height.—See *Val. Green's Review of the Polite Arts in France, compared with their Present State in England*. Lond. 1782. 4to.

periods, which amounted to 503*l.*, voted him 50 guineas, their gold medal, and again 200 guineas, and a seat among them.

"The general tenour of the Society's conduct, in the carrying on of that work," says Barry, "has been great, exemplary, and really worthy the best age of civilised Society. The more I reflect on the whole of that transaction, the more I feel my heart disposed to overflow with every acknowledgment and gratitude to God, as the prime cause, and to the Society as the happy instrument and means by which the occasion was provided of enabling me to make one effectual attempt in the art. Such a Society only, where nothing was personal, and whose views were widely extended through so many branches of knowledge, and almost to every thing that could meliorate and tend to give perfection to civilisation, could have allowed of the exertion which it was my wish to make; and although I made it a condition with them, on undertaking the work, that the subjects, and the matter of which they were composed, should be entirely of my own choice and fabrication, without interference from any quarter, yet the cheerful politeness and punctuality with which they performed this condition, so delicate, and so alluring to interference, and the heads and members of the Society so numerous, and many of them of such consequence, both as to knowledge and rank, I can never think of it without heartfelt satisfaction, and the greatest respect and thankfulness to them."³⁶

Barry, some time afterwards, in announcing, as ready for delivery to subscribers, a series of prints from the pictures he painted for the Society of Arts, says, "He takes this opportunity of offering to the notice and encouragement of a high-spirited liberal public, an improved renovation of some other engravings, by the private sale of which he was enabled to devote almost seven years' application in carrying on that very extensive and laborious work, which is likely to be the seminator of so many others, from whence the nation may happily derive whatever utility, entertainment, and reputa-

³⁶ See BARRY's *Letter to the Dilettanti Society*, pp. 133, 134.

tion, the *intellectual* and ethical application of the art can afford."³⁷

In the introduction to his account of his great work (1783), Barry assigns reasons more circumstantial than those already noticed for having undertaken it, from which the following are extracts:—

“ When I was at Rome, Abbé Winckleman, the Pope’s antiquary, published a history of the art, which gave great offence to many of our people, as it contained very severe reflections upon the character of the English, charging them with the want of capacity and genius to succeed in the superior exertions of the arts of painting, &c., and that their practice demonstrated that they were fitted for nothing greater than portraits and other low matters, from whence no honour could be derived, either to the artist or the country. Abbé Winckleman having in this matter only gleaned after Abbé Du Bos and the President Montesquieu, these injurious opinions were become the common creed of the greatest part of the dilettanti. It appeared to me that the setting of these matters in their true point of light would be an undertaking not unbecoming an artist; and from whence some little credit might be derived; I was ready enough to flatter myself that the doing of this had

³⁷ The Society of Arts, Manufactures, and Commerce, has never lost sight of its first object, *i.e.* the expansion and diffusion of knowledge and taste. With exception of the exhibition made of the pictures for Mr. Barry’s benefit, they have always been, and continue to be, shewn to the public gratuitously.

The following is a copy of a bill, in Barry’s handwriting, for some of the etchings above referred to:—

3 Sets of “ Human Culture ”	£18 18 0
1 do. St. Michael	1 1 0
Job and Polemon	1 10 0
Birth of Venus	0 10 6
Philocletes	0 10 6
Jupiter and Juno	0 10 6
	<hr/>
	£23 0 6
	Q

been fortunately reserved for me ; and accordingly, soon after my return from Italy, I took the liberty of humbly presenting his majesty (as the first-fruits of his Academy) with my *Inquiry into the real and imaginary obstructions to the acquisition of the Arts in England* published in 1774 ; and it has been not a little flattering to me since, to find the object of it admitted as true and indubitable, by those who stand in the highest estimation with the public, for judgment, knowledge, and candour.

“ But the most satisfactory proof of all was yet wanting ; I mean the actual production of some great work of historical painting.

“ This was little likely to happen ; not so much from any insurmountable difficulty in the undertaking itself, as from the servile, trifling views of the public, the particular patrons, or, more properly, the employers, of the artists, who, from causes . . . explained in the inquiry above mentioned, were intent upon nothing but the trifling particulars of familiar life, wasting the whole time, vigour, and practice of our artists, in such a manner as made genius and high information quite useless, and daily rendered the few who, from nature and study, were at all qualified, but the more and more unfit to reach that standard by which alone we could be entitled to vie with the great performances of Italy, France, &c.

“ The difficulty of subsisting by any other species of art than that of portrait-painting, the mean counsel of parents and friends, under the mistaken notion of prudence, and the love of ease and affluence, had so operated upon our youth, that the country had become filled with this species of artists.

“ When men suffer themselves to be forced away from their own views of obtaining an honest fame by advancing their art, by adding new energies to it, by attempts to unite it more closely with the utility and improvement of mankind, in manners, in understanding, in private and in public virtue : when men are prevailed on to relinquish these, it may well

be imagined that some few may be found capable of running even into their very opposites, into what is not only mercenary and sordid, but also vicious. From our too eager attention to the trade of portraits, the public taste for the arts has been much depraved, and the mind of the artist often shamefully debased; and yet the sole painting of these portraits, comparatively contemptible as it appears to people of elevated minds, to foreigners, and, indeed, to all who are not acquainted with and interested in the originals, is, notwithstanding, the means amongst us by which is obtained a fashion, a fortune, and, upon true commercial ideas, a rank and consequence; as the business and resort of the shop, and the annual profits of it, are the only estimates which generally come under consideration This, then, is the mess of pottage for which these Esaus sell their birthright; and the loss is surely more than the gain in such a barter, where the natural passion for well-deserved glory is meanly sacrificed to a factitious thirst of lucre and vanity, with which it is impossible for the mind to be satisfied.

“When, therefore, we reflect that, in the number of those who apply to the arts, many must unavoidably fail of success, from the want of natural parts and genius; many more from the want of education and proper culture; many others lost in sordid pursuits, in pleasure, indolence, &c.; there can remain but a few indeed likely to think of struggling with the difficulties of elevated art; of this few some wait in vain for patrons, who, though not always necessary to those who will employ themselves in mean and ordinary things, are yet greatly wanting for the furtherance of superior views. A very little would do a great deal in this way; and it is to be hoped that patronage and honourable countenance will not be flung away without benefit to art, or credit to either the country or the donor. But this, added to the other reasons that have been enumerated, will sufficiently account why so little has been hitherto done in superior art.

"If picture knowledge is new in England, it will not be always so; we ought not to build too confidently on the ignorance of the public. . . . The majesty of historical art requires not only novelty, but a novelty full of comprehension and importance. . . . It is an absurdity to suppose, as some mechanical artists do, that the art ought to be so trite, so brought down to the understanding of the vulgar, that they who run may read. When the art is solely levelled to the immediate comprehension of the ignorant, the intelligent can find nothing in it, and there will be nothing to improve or to reward the attention even of the ignorant themselves, upon a second or third view. So much for what was wanting in historical art.

"As I had been bred up in this way, had every advantage of study, and time before me, I thought myself bound, in duty to the country, to the arts, and to my own character, to endeavour at supplying this deficiency of a public work of historical art, and to try whether my abilities would enable me to exhibit the proof, as well as the argument."³⁸

Mr. Prince Hoare has recorded that "Barry had assiduously improved the faculties of no ordinary kind with which Heaven had endowed him. His mind was informed by education, by travel, by research into every study which adorns the scholar and strengthens the artist; he devoted his life to historical, or rather poetical, painting; and he passed the greater portion of it in difficulty and partial obscurity, unable to discover any opportunity of employing his talents and acquirements, either greatly to his own advantage, or to that of the community. At length, by perseverance, by the force of impressive argument, and attested professional ability, he made his way to the *single undertaking* which forms the important memorial of his name, at the residence of *The Society of Arts*. With the exception of that solitary oppor-

³⁸ *An Account of a Series of Pictures, &c. ut supra*, pp. 5-25.

tunity of opening the accumulated stores of his mind, his years of life were, for the most part, consumed unprofitably, amidst discontent, indignation, reproach of the neglect which wronged him, and an unconquered, unproductive devotion to the research of excellence in his art."³⁹

Sir Martin A. Shee says, "Barry, to complete his work at the Adelphi, devoted himself to poverty and seclusion. . . . Nor did the affluence of honours compensate for the penury of profit; notwithstanding the zeal, the perseverance, and the ability which he displayed, the modern Polygnotus⁴⁰ did not receive the thanks of his country; he had no honourable residence assigned to him in the different cities of the empire; he found it difficult to live even on the humblest scale of expense, in that city which his genius has so much contributed to adorn, and died at last the object of a public subscription."

Yet whilst Barry was struggling by day for national glory, and by night for his scanty means of subsistence, West had the good fortune to be in the receipt of 1500*l.* per

³⁹ HOARE'S *Epochs of the Arts*; 8*c.* pp. 159, 160. (Lond. 1813. 8vo.)

⁴⁰ "Polygnotus, having painted the Pœcile, a famous portico at Athens, refused to take payment for his work, and, as an acknowledgment of his genius and generosity, the Amphictyons returned him solemn thanks, and assigned him an honourable residence, at the public expense, in all the cities of Greece."—SHEE'S *Elements of Art*, Note to canto iii. pp. 161, 162.

"Barry," says an anonymous author, "after a life of struggle, disappointment, and poverty, was compelled to drink off the cup of sorrow and humiliation to its last dregs, and to submit to have his name advertised as an object for a public subscription, in the hope of obtaining for his wants and grey hairs that shelter which was refused to his merits. Sad, indeed, must have been the necessity which wrung from his proud heart an assent to that last deplorable shift of misfortune. But even there the evil genius of historical painting pursued him, and he lived just long enough to endure the whole weight of the misfortune, but died too soon to receive a single shilling of the sum subscribed."—*Cursory Thoughts on the Present State of the Fine Arts, occasioned by the Founding of the Liverpool Academy*. Published in 1810.

annum from royal employment, 1000*l.* of which, to enable him the better to execute at ease the king's commands, he received by quarterly payments.⁴¹

Whether, then, the reader follow the fortunes of the artists who adorned the latter part of the reign of George the Third, or pause on the events already herein recorded of the lives of Reynolds,⁴² Wilson, Gainsborough, West, and

" Money received by Mr. West for pictures painted for the king, from 1769 to 1801 :—

For various Subjects painted up to 1780	£ 4,126
Afterwards :—	
Religious Subjects	21,705
Historical Subjects for Windsor Castle	6,930
Subjects for the Queen's Lodge	1,426
	£34,187

Thus it appears that, from 1780 till 1801, Mr. West was in the average receipt of 1500*l.* per annum from the king.

" At the peace of Amiens (in 1801), Mr. West visited Paris. On his return, it was alleged that the honourable reception which he allowed himself to receive from the French statesmen had offended the king. The result of this was, the temporary elevation of the late Mr. Wyatt to the president's chair. But the election, so far from giving satisfaction in the quarter where it was expected to be the most acceptable, only excited displeasure, and Mr. West was, in due time, restored to his proper seat in the Academy. This, as a public affair, attracted a good deal of notice at the time; but it was, in its effects, of far less consequence to Mr. West than a private occurrence, originating in circumstances that tend to throw a light on some of the proceedings that were deemed expedient to be adopted during the occasional eclipses of the king's understanding. In the summer of 1801, Mr. Wyatt called on Mr. West, and said that he was requested, by authority, to inform him that the pictures painting for his majesty's chapel at Windsor should be suspended till further orders. This extraordinary proceeding rendered the studies of the best part of the artist's life useless, and deprived him of that honourable provision, the fruit of his talent and industry, on which he had counted for the repose of his declining years. On calling to receive it (the thousand pounds per annum), he was informed that it had been stopped, and that the intended design of the chapel of revealed religion was suspended."—*Life of West, ut supra.*

⁴² Sir Joshua Reynolds was, on the death of Ramsay, appointed, in 1784, painter in ordinary to the king. Ramsay had been appointed, on

Barry, all of whom, though reared, as has been already remarked, in the reign of George the Second, shed their

the death of Hogarth, instead of Reynolds, in consequence, it is said, of an offence he had given to majesty, and which is recorded in the following anecdote :—

“Shortly after the coronation, a nobleman came from the king to the artist, to know if he could make a drawing of the procession, in imitation of Vandyke’s design of a similar ceremony made for Charles the First. Reynolds replied, that he was not fond of making drawings, but proposed to make a sketch in oil, and required to be assured of an adequate reward (1000 guineas) before undertaking it. The nobleman remarked on the indelicacy of speaking to the king on such a subject, and agreed to do so only at the particular request of the artist. The result was, that the king relinquished the affair altogether. This event, it is said, paved the way for the introduction of Ramsay to St. James’s.”

So humiliatingly variable is common opinion, that, in the same year that Sir Joshua Reynolds received 500 guineas from Messrs. Boydell for his picture of the death of Cardinal Beaufort, his fine portrait of Nelly O’Brien was sold for three guineas by public auction, at Christie’s in Pall Mall.

Northcote, speaking of the origin of the Royal Academy, and of Sir Joshua Reynolds, in a supplement to his memoir of that great artist, says :—

“They had made out a list of the officers, as well as of those who were to compose the body, containing about thirty names, and had inserted that of Reynolds amongst the rest.

“This list was to be delivered to the king for his approval and signature. However, Reynolds was still unwilling to join either party, which he made known to Sir William Chambers ; in consequence of which Mr. Penny was sent to persuade him to join their party : but that proved in vain. Penny then applied to Mr. West, and begged him to intercede with Reynolds.

“Mr. West accordingly called on Reynolds. On the same evening the whole party had a meeting at Mr. Wilton’s house. Mr. West remained upwards of two hours endeavouring to persuade Reynolds, and at last prevailed so far, that he ordered his coach, and went with Mr. West to meet the party ; and immediately on his entering the room, they with one voice hailed him as their president.”—Pp. 46, *et seq.*

“Reynolds (says Northcote) was elected the first president of the Royal Academy by a unanimous vote. On that occasion he was knighted, perhaps with a view to dignify him ; and, indeed, had that distinction been always so bestowed, it would really have been an honour, and not

lustre over Britain chiefly in the reign of George the Third, West will still appear as the only artist cherished by royal patronage in the practice of the higher branches of his art up to the close of the last century.⁴³

the subject of those sarcasms which but too often accompany the title. Reynolds received it with satisfaction, as he well knew that it would give additional splendour to his works in vulgar eyes. It is not matter of surprise that his election as president was unanimous. It is certain that, every circumstance considered, he was the most fit, if not the only, person qualified to take the chair. His professional rank, his large fortune, the circle of society in which he moved, all these contributed to establish his claim; and to these was added a still more urgent motive, namely, that he had refused (as I have been told) to belong to the Society on any other conditions."—NORTHCOTE'S *Memoirs of Sir Joshua Reynolds*, p. 100. Lond. 1813. 4to.

⁴³ "It is said that Sir Joshua Reynolds observed West's favour somewhat resentfully, thinking that a ray or two of royal sunshine might, in fairness, have fallen upon himself. The president was not fool enough to complain, but his friends did so for him; while West, too prudent to carry himself loftily because of his good fortune, enjoyed his success in secret, and continued in the outward man submissive and thankful. To Reynolds had fallen the whole portrait department of Church and State, which lay without the gates of the palace; while, within, West reigned triumphant. Thus they divided the British world of art between them, while Barry and Wilson, by toiling without distinction, were earning precarious bread."—ALLAN CUNNINGHAM'S *Life of West*. (*Lives of the Painters*, in the "*Family Library*.")

Peter Pindar made the king's exclusive patronage of West the subject of many little satires, from one of which the following is extracted:—

"Of modern works he makes a jest,
Except the works of Mr. West.
Who by the public fain would have carest,
The works alone of Mr. West.
Who thinks of painting, truth and taste the test,
None but the wond'rous works of Mr. West.
Who, as for Reynolds, cannot bear him,
And never suffers Wilson near him.
Nor, Gainsb'rough, thy delightful girls and boys,
In rural scenes so sweet, amidst their joys,
With such simplicity as makes us start,
Forgetting 'tis the work of art."

Epistle from Brother Peter to Brother Tom, Works, vol. i.

And a reference to the lives of the above-named distinguished artists, taken collectively, may be regarded as a faithful index to the character and amount of patronage bestowed by the British aristocracy on native talent in painting, up to the same period.

The advantage conferred by the crown upon West, by employing him only, to decorate Windsor Castle and Buckingham Palace, of course failed, from its exclusiveness, either to connect the fine arts in any advantageous manner with the honour and dignity of the State, or to create any bias in the rising artist favourable to the practice of high art. And the life of Barry would suffice to remove all doubt, if the other circumstances previously noticed in these pages should have allowed any to remain, whether the new connexion of the arts with the crown was really based on a desire to aid national culture by developing in Britain their highest aims and capabilities. Certain it is that no attempt was made to attain that end by placing before the people any records of patriotic and heroic deeds, or by giving practical evidence of any of the thousand other important purposes to which art, in the progress of civilisation, might be

"Cotes and Ramsay shared, in some degree, with him (Reynolds) the fashion of the day ; for each of those painters had employment from the court of England, where Reynolds, as an artist, was never able to become a favourite. From that source of envied and enviable honour, he had not the happiness of receiving a single commission ; for, it is to be observed, that those exquisite portraits of the king and queen, now in the council-room of the Royal Academy, were painted at the request of Reynolds himself, purposely for that place."—NORTHCOTE'S *Memoirs of Sir Joshua Reynolds*, p. 95.

Goldsmith was appointed Professor of Ancient History to the Royal Academy, of which appointment he speaks, in a letter to his brother, as follows :—

"The king has lately been pleased to make me Professor of Ancient History in a Royal Academy of Painting which he has just established : but there is no salary ; and I took it rather as a compliment to the institution than any benefit to myself. Honours to one in my situation are something like ruffles to a man without a shirt."

applied ; “ and, consequently, genius and cultivated intellect, instead of having been called into employment by the

“ “It is a circumstance,” says Sir Joshua Reynolds, in his *Journey to Flanders and Holland* (1781), “to be regretted, by painters, at least, that the Protestant countries have thought proper to exclude pictures from their churches. How far this circumstance may be the cause that no Protestant country has ever produced a history painter, may be worthy of consideration.

“When we separated from the Church of Rome, many customs, indifferent in themselves, were considered as wrong, for no other reason, perhaps, but because they were adopted by the communion from which we separated. Among the excesses which this sentiment produced, may be reckoned the impolitic exclusion of all ornaments from our churches. The violence and acrimony with which the separation was made being now at an end, it is high time to assume that reason of which our zeal seemed to have bereaved us. Why religion should not appear pleasing and amiable in its appendages, why the House of God should not appear as well ornamented and as costly as any private house made for man, no good reason, I believe, can be assigned.

“This truth is acknowledged, in regard to the external building, in Protestant as well as in Roman Catholic countries. Churches are always the most magnificent edifices in every city ; and why the inside should not correspond with the exterior, in this and every other Protestant country, it would be difficult for Protestants to state any reasonable cause.

“Many other causes have been assigned why history painting has never flourished in this country ; but, with such reason at hand, we need not look farther. Let there be buyers, who are the true Mæcenases, and we shall soon see sellers, vying with each other in the variety and excellence of their works. To those who think that, wherever genius is, it must, like fire, blaze out, this argument is not addressed ; * but those who consider it not as a gift, but a power acquired by long labour and study, should reflect, that no man is likely to undergo the fatigue required to carry any art to any degree of excellence, to which, after he has done, the world is likely to pay no attention.

“Sculpture languishes for the same reason, being not with us made subservient to our religion, as it is with the Roman Catholics. Almost

* It has been remarked that Sir Joshua enforced, as a favourite thesis, that unremitting industry was equivalent to the happiest toils of genius ;—a proposition which is very far from being generally assented to.

government, and thereby rendered a kind of patrimony, were allowed to struggle on as they had done in earlier days.

Hence, talent in painting, sculpture, and architecture, was concentrated in the Royal Academy by the advantageous influence of those honorary distinctions which its members derived from the crown, and that establishment was enabled to acquire, in aid of the support of its own

the only demand for considerable works of sculpture arises from the monuments erected to eminent men. It is to be regretted that this circumstance does not produce such an advantage to the art as it might do, if, instead of Westminster Abbey, the custom were once begun of having monuments to departed worth erected in St. Paul's Cathedral. Westminster Abbey is already full; and if the House of Commons should vote another monument at the public expense, there is no place, no proper place certainly, in the Abbey, in which it can be placed.

"Those which have been lately erected, are so stuck up in odd holes and corners, that it begins to appear truly ridiculous: the principal places have been long occupied, and the difficulty of finding a new nook or corner every year increases. While this Gothic structure is encumbered and overloaded with ornaments which have no agreement or correspondence with the taste and style of the building, St. Paul's looks forlorn and desolate, or, at least, destitute of ornaments suited to the magnificence of the fabric. There are places designed by Sir Christopher Wren for ornaments which might become a noble ornament to the building, if properly adapted to their situations. Some parts might contain busts, some single figures, some groups of figures, some bas-reliefs, and some tablets with inscriptions only, according to the expense intended by him who should cause the monument to be erected. All this might be done under the direction of the Royal Academy, who should determine the size of the figures, and where they should be placed, so as to be ornamental to the building."*

* "Our author considered the plan which he has here sketched as likely to be extremely beneficial to the arts, and was so desirous that it should be carried into execution, that, after it had been determined to erect a monument to Johnson in Westminster Abbey, and a place had been assigned for that purpose, he exerted all his influence with his friends to induce them to relinquish the scheme proposed, and to consent that the monument of that excellent man should be erected in St. Paul's, where it has since been placed. In conformity with these sentiments, our author was buried in that cathedral, in which, I trust, monuments to him and to his illustrious friend, Mr. Burke, will ere long be erected."—See the *Works of Sir Joshua Reynolds*, by Edmund Malone, *London*. 1809. 8vo. vol. ii. pp. 338-342.

dignity, and of the education of young artists, the revenue of exhibiting the works of all the painters and sculptors of the kingdom.⁴⁵ The natural taste of the people of Britain remained unelevated by the royal patronage of the arts, and

⁴⁵ The following evidence of the internal working of the constitution of the Royal Academy, so early as 1783, is derived from *NORTHCOTE'S Memoirs of Sir Joshua Reynolds*.

The letters from Dr. Johnson to Sir Joshua Reynolds and Mr. Barry, whilst they tell the grievances of Mr. Lowe, tell also the opinion entertained by the learned doctor of those grievances.

TO SIR JOSHUA REYNOLDS.

"Sir,—Mr. Lowe considers himself cut off from all credit and all hope by the rejection of his picture from the exhibition. Upon this work he has exhausted all his powers, and suspended all his expectations; and certainly, to be refused an opportunity of taking the opinion of the public is, in itself, a very great hardship. It is, to be condemned without a trial.

"If you could procure the revocation of this incapacitating edict, you would deliver an unhappy man from great affliction. The Council has sometimes reversed its own determinations; and I hope that, by your interposition, this luckless picture may be yet admitted.

"I am, &c.

"SAM. JOHNSON."

"April 12th, 1783.

TO JAMES BARRY, ESQ.

"Sir,—Mr. Lowe's exclusion from the exhibition gives him more trouble than you and other gentlemen of the Council could imagine or intend. He considers disgrace and ruin as the inevitable consequence of your determination. He says, that some pictures have been received after rejection; and if there be any such precedent, I earnestly entreat that you will use your interest in his favour.

"Of his work I can say nothing. I pretend not to judge of painting, and this picture I never saw; but I consider it extremely hard to shut out any man from the possibility of success. And, therefore, I repeat my request, that you will propose the reconsideration of Mr. Lowe's case; and if there be any among the Council with whom my name can have any weight, be pleased to communicate to them the desire of,

"Sir,

"Your, most humble Servant,

"SAM. JOHNSON."

"April 12th, 1783.

genius continued to be controlled, so far as employment could control it, by portrait-painting, and by the spirit of trade in engravings.

And, notwithstanding the national importance of the tendency of that popular taste to avail itself of the powers of art in advancing civilisation,—developed, as it was, whilst the British aristocracy were busily employed in collecting ancient works of all degrees of merit,—it appears to have been valued only for the money which it brought; since not even the profits of a single day's exhibition, once in a year, could be foregone, for the sake of cherishing it, by the Royal Academy.⁴⁶

Thus, whilst this connexion left the taste of the people

Mr. Northcote, speaking of this affair, says:—

“Such intercession was too powerful to be resisted, and Mr. Lowe's performance was admitted at Somerset House, and exhibited in an empty room.”

After stating that the subject of the picture was the “Deluge,” and that it was condemned by the public, Mr. Northcote goes on to say:—

“This Mr. Lowe was the pupil of Mr. Cipriani. He was admitted a student of the Royal Academy among the first of those who entered that institution. In this situation he made very slender advance in the art, being too indolent and inattentive to his studies to attain any excellence. But, it is remarkable, that he was the person who obtained the gold medal first offered by the Academy to the student who should produce the best historical picture. The subject was, ‘Time Discovering Truth.’

“If it be asked how Mr. Lowe, though deficient as an artist, could obtain the medal, it may with truth be said, that he owed his success to the partiality of the Italian gentlemen, members of the Academy, who voted for him at the solicitation of Mr. Baretti, for whom Mr. Lowe had been a very favourable evidence on his trial in the year 1769; for it is very certain that Lowe's was not the best of the pictures offered for the premium.”—P. 298.

⁴⁶ It is remarkable how little the importance of elevating the character and tastes of the people of Britain has been matter of consideration with those who have ruled the empire. Whilst the French enjoyed familiar acquaintance with the products of mental power in the Louvre, and in the other public establishments, in Britain, the acquirement of money from the exhibition of works of art, rather than the advance of

unchanged and unaided, artists themselves—however distinguished — remained without the advantages of that

civilisation, appears to have characterised the patronage of the arts by George the Third. Not one advantage did the people gain from that royal patronage. The cathedrals, and all the other public places containing works of art or of public interest (excepting the British Museum), have, for the most part, continued to be sources of immense revenue.

The importance of the British Museum, to which originally only thirty persons were admitted on each of certain days, under peculiar restrictions, and which now (1844) admits, to ramble therein at ease, and feed upon its contents at leisure, 600,000 persons in a year, may, perhaps, be deemed sufficient apology for the following notice of that establishment.

In 1753 (the 26th of George the Second), the government purchased the collection of the late Sir Hans Sloane, Bart. and the Harleian collection of manuscripts, and founded the British Museum.

The abstract of the statutes and rules relating to the inspection and use of the British Museum at that time contains, among other matter, the following :—

“The Museum will be kept open every day (except *Saturday, Sunday, Christmas-Day, and one week after Easter-Day, and Whitsunday, Good Friday, and every public fast and thanksgiving day*) from nine in the morning till three in the afternoon; but on *Mondays and Fridays* in May, June, July, and August, only from four to eight in the afternoon.

“Persons desirous to see the Museum must, in writing, give in their names, condition, and places of abode, and also the day and hour they desire to be admitted, to the porter, before nine in the morning, or before four and eight in the evening, on some preceding day, which he will enter in a register, to be laid every night before the principal librarian, or, in his absence, before the under librarian officiating for him; and if he shall judge them proper, he will direct the porter to deliver tickets to them, on their applying a second time for tickets.

“No more than ten tickets will be delivered out for each hour of admittance, which tickets being shewn to the porter, he will direct the spectators to a room appointed for their reception till their hour of seeing the Museum be come, at which time they are to deliver their tickets to the proper officers of the first department.

“Five of the spectators will be attended by the under librarian, and the other five by the assistant, in each department.

“The tickets are for the admission of the company at nine, ten, eleven or twelve, in the morning; and at four or five in the afternoon of those days in which the Museum is open at that time.

employment which such a connexion might naturally have been expected to bring. Mr. Valentine Green, in his *Review of the Polite Arts in France, compared with their present state in England*, published in 1782, says :—

“ The princely state in which the polite arts were seated

“ If application be made by more than can be accommodated on the day and hour they had named, the persons last applying will have tickets for any other day or hour within seven days.

“ If not more than five produce tickets for any particular hour, they will be desired to join in one company.

“ Persons prevented from making use of their tickets are desired to send them back to the porter, in time, that others may not be excluded.

“ That the spectators may view the Museum in regular order, they will first be admitted to see the manuscripts and medals ; then the natural and artificial productions ; and, afterwards, the printed books.

“ One hour only will be allowed to the several companies, so that the whole may be inspected in three hours. Notice of the expiration of the hour will be given by the ringing of a bell. Each company must be kept together in that room in which the officer who attends them shall then be.”

In 1761 the trustees relaxed the original regulations for viewing the Museum, by allowing to visitors a somewhat longer time, and the privilege of spending that time in looking at such objects as were most agreeable to themselves. These latter regulations continued in force till about the close of the last century.

Mr. Desenfans, in his *Plan for establishing Public Galleries of Portraits*, &c. 1799, says :—

“ Admittance to the British Museum is free. Any person desirous of seeing it must give in their names and places of abode, and, in about a month or six weeks, they receive a ticket of admission. But as many are ignorant of the mode of application, and few are certain whether in a month they may not have more serious engagements, Montague House is little resorted to.”

“ Up to 1804, thirty-five persons only were admitted to see the British Museum in the course of a day. On the 3d of June in that year, Mr. Rose, in the House of Commons, adverting to some observations of an honourable member (Mr. Sheridan) respecting the accommodation which the public met with at the British Museum, took upon himself to say ‘ It was now provided that seventy-five persons might be admitted per day, three times a-week.’—See COBBETT’s *Parliamentary Debates*, 1804, p. 933.

In further illustration of this subject, a curious statistical table will be found at the end of this chapter.—ADDITIONAL NOTE C.

in France, will ever remain as one of the brightest ornaments of Louis XIV.; and so well was their importance understood by that able minister, Cardinal Mazarin, whom the king had appointed first *protecteur* of the new academy, that, to nurture them with success, he found it was not only necessary that every source from whence information could be derived to the artist should be laid open and placed within his reach, but that to make them ornamental and useful to the state, it was equally necessary to open a field for their exertions. . . .

“The cardinal survived not long enough to see his object completed; but his successor, the great Colbert, was equally the friend of the arts, and endowed with a spirit of enterprise and magnificence, that promised the issue of the labours of the French school to be honourable to the institution,”⁴⁷

⁴⁷ That the advantages derived by France from the fine arts resulted from natural genius, the employment afforded to it by the crown, and the diffusion of its beneficial influence among the people, rather than from the Academy itself, is rendered evident by the writings of men learned on that subject. Du Bos, who wrote in 1719, says:—

“Our late king (Louis XIV.) made several as judicious and magnificent foundations as could have been established by the Romans, in favour of those arts which depend on design. In order to give young people that were born with genius for painting all imaginable conveniency and ease for improving their talents, he founded an academy for them at Rome. This was giving them a kind of settlement in the country of the polite arts. Students, who shew any glimmering of genius, are maintained there long enough to have an opportunity of learning their profession. Thus, respect and recompense wait for the able artist, and even sometimes, as we ourselves have seen, precede their merit. And yet fifty years’ care and expense have scarce produced three or four painters whose works bear the stamp of immortality.

“Tis also observable that those three French painters, who were so great an honour to our nation under the reign of Louis XIV., were in no wise indebted to these foundations, they having become celebrated before those establishments were raised. In the year 1661, *i.e.* the year in which Louis XIV. took the reins of government into his own hands, and in which his age began, Poussin was seventy years old, and Le Sœur was dead. Le Brun was then forty; and if the magnificence of the sovereign excited him to work, that did not cause him to excel. In fine, Nature, whom this great prince obliged so often to bend under his will,

and not the least of the glories to be achieved by that consummate statesman.

"No sooner, therefore, was the palace of the New Louvre completed, than, to give lustre and *éclat* to his adopted favourites, the king threw it open for the reception of the polite arts;⁴⁸ and, in the most decided and unequivocal manner, held them forth the objects of his affection and patronage. . . . This novel spectacle had taken possession of the most splendid palace of the metropolis and its consequences, though not apparent to the view of the moment, were thought to have the glory of the monarch and the honour of the people for its object. . . . In a country," continues Mr. Green, "in which the arts have enjoyed royal patronage for so many years as they have in Britain, it is a severe reproach to us, as an informed and liberal-minded nation, that it is still necessary to say, and to prove, that they ought to be considered as *more than a superfluity among us*; and that it is still necessary to prove, that by a proper and prudent management, *they might be productive of the most solid and lasting advantages to the empire at large*. . . . If, in times like these, such an attention be given to the mere revival of the polite arts (in France), we may fairly conclude that there has been more than ideal benefit resulting to that nation from the plan adopted by Louis XIV., in giving them an establishment in his dominions. . . . The sensible . . and manly Richardson, who wrote from genuine feelings, who saw the arts through no false glare, no vitiated medium, in the enthusiasm of his ardour, in recom-

refused obstinately to obey his endeavours to create genius; for she did not produce under his reign such able painters as she brought forth of her own accord under Leo X.

"Physical causes having refused their concurrence with the moral ones, the whole power of this prince could never raise such a school in France as those which were formed of a sudden in other times at Rome, Venice, and Bologna."—*Reflexions sur la Poësie et sur la Peinture*, par M. l'Abbé Du Bos, vol. ii. sec. xiii.

⁴⁸ See, at the end of this chapter, ADDITIONAL NOTE B.

mending their serious cultivation to his country, draws this encouraging inference from the premises:—‘Thus,’ says he, ‘a thing as yet unheard of, and whose very name (to our dishonour) has at present an uncouth sound, may come to be eminent in the world—I mean the English school of painting; and whenever this happens, who knows to what heights it may rise? for the English nation is not accustomed to do things by halves!’ Peace to his patriotic spirit; it was his last best wish! But he has been spared the mortification of seeing an English school established, its members in the habit of successful practice in their various walks, for upwards of twenty years,⁴⁹ with every testimony of merit in their favour, . . . they languish for want of healthful exercise, and are left to deprecate their ever having listened to a call which promised them glory, but which has subjected them to neglect and disregard.”

Whilst the practical effects of the royal patronage of British art were being thus developed, the wealth and fashion of the aristocracy continued to keep in vigorous action, up to the close of George the Third’s reign, the inventive faculties of the ingenious dealers in ancient works. But that subject having been already noticed in the reign of George the Second, and events similar to those narrated having continued to characterise the reign of George the Third, by their influence over the fortunes of rising native talent, the writer takes his leave of the subject by introducing to his readers the following anecdote, recorded by the late Mr. Noel Desenfans, whose collection is now in the Dulwich Gallery.⁵⁰

“Many pictures,” says Mr. Desenfans, “have been made to acquire the appearance of age, even to a complete deception: and I remember, at the commencement of my col-

⁴⁹ Richardson’s works on the arts were published from 1719 to 1734.

⁵⁰ The collection of pictures in the Dulwich Gallery was made principally by Mr. Desenfans, and bequeathed by him to Sir Francis Bourgeois, who bequeathed them to Dulwich College, together with 10,000*l.* for the purpose of building and supporting a gallery. Sir Francis died in 1811.

lecting, having purchased some : they were offered at a price which induced me to buy ; and as the very canvass on which they were lined, to prevent their falling into decay, appeared old, whatever uncertainty I might have been in as to their originality, I had not the least doubt as to their antiquity.

"I sent for a picture-cleaner, who made use of spirits of wine, and, in a moment, that which he worked upon was totally ruined which made the cleaner say, those pictures had been in the *Westminster oven*.

"He then informed me that there was . . . in Westminster a manufactory where several persons were employed making copies, which, after having been soiled with dirt and varnish, were thrown into an oven built on purpose, and moderately warmed, where, in the course of an hour or two, they became cracked, and acquired the appearance of age, and a certain *stoicity* the pictures I had bought did not possess, which made me conclude they had not been baked enough.

"I will venture to assert that many of our superficial connoisseurs have been caught, as I have been, with this snare, and have preferred to the best modern productions those of the *Westminster oven*."⁵¹

Whilst the amateurs of portrait-painting and of engraving were giving employment to certain artists, the popular taste and the spirit of trade in prints flowed on in their original currents, giving rise to print-shops and to drawing-masters in the principal towns of the kingdom. And so desirous were the most distinguished painters for the advantages of being engraved after, that copyright, which, in the present day, sometimes produces as much as the price of the picture itself, was then unknown among them as a source of revenue.⁵²

⁵¹ See Mr. NOEL DESSENFANS' *Plan to preserve among us, and transmit to posterity, the portraits of the most distinguished characters*, &c. pp. 26, 27. Lond. 1799. 8vo.

⁵² In 1819, Mr. J. O. Robinson purchased the stock of the late Messrs. Boydell, and, in connexion with Mr. Hurst, carried on the business of printsellers and publishers. In May 1822, they entered into a

The general practice in this kind of enterprise was then, as it is now, for the publisher to be the speculator; but sometimes the engraver participated in the result of the speculation, as was the case with Woollett in the plates he engraved, after he had ascertained by experience the value of his talent.

The success that attended the historical prints published by Boydell and others, engraved after West, by Woollett, Hall, &c. (the first in 1769), and the mezzotintos by Earlom and others, combined, with works previously published, to render unquestionable the national importance of engraving. For it is asserted that the foreign trade in British prints, brought into this country at one time 200,000*l.* per annum.⁵³

The print of "The Death of General Wolfe," published in 1776, and that of "The Battle of La Hogue," published in 1781, were so much esteemed abroad, that, notwithstanding the subjects being entirely English, and the slowness of the process of line-engraving, they were both copied in that style of art in France and in Germany.⁵⁴

written agreement to pay Sir Thomas Lawrence 3000*l.* per annum for the exclusive privilege of having plates engraved from his pictures. Among the projects of Messrs. Hurst and Robinson, were the portrait of the Duke of York, and the two children (called "Nature"), engraved by G. T. Doo; the "Little Red-Riding-Hood," engraved by Lane; and the portrait of George the Fourth, engraved by Finden. For the privilege of engraving these, and two or three other subjects which were never finished, all from the pencil of Sir Thomas Lawrence, Messrs. Hurst and Robinson paid that distinguished artist 10,000*l.* Mr. Wilkie received 1200 guineas for the picture of "The Chelsea Pensioners," painted for the Duke of Wellington; and 1200*l.* from Messrs. Moon, Boys, and Graves (who, after the failure of Messrs. Hurst and Robinson in 1825-6, purchased their stock), for the privilege of having the print engraved from it.

⁵³ "In consequence of the very superior execution of the print of 'The Death of General Wolfe,' by Woollett, and of 'The Battle of La Hogue,' English engravings had arisen to a high reputation on the Continent: so much was this the case that, for the former of these engravings, Woollett had received between 6000*l.* and 7000*l.*, and the revenue coming into this country from this branch of art at one time exceeded 200,000*l.* per annum."—See the speech delivered in the House of Lords on Boydell's "Lottery Bill," by the Earl of Suffolk.—HAN-SARD'S *Parliamentary Debates*, vol. i. 1803-4, p. 849.

⁵⁴ "The late Alderman Boydell, in the year 1790, stated that the

Yet these works, so honourably distinguished by the lovers of prints both at home and abroad, and having a tendency so nationally important, were deemed by the Academy unworthy of being allowed to meet the public eye within that building which had been appropriated by "royal munificence" to the purposes of British art, and in which are exhibited periodically the works of painters, sculptors, architects, enamel-painters, flower-painters, and die-engravers, and even the works of mere amateur artists of all kinds.⁵⁵

And though a knowledge of the exact period of the maximum of foreign trade in British prints, which was carried on principally in Germany, Holland, and Flanders,⁵⁶

receipts of "The Death of Wolfe" alone amounted to 15,000*l.* The best engravers in Paris and Vienna copied the "Wolfe" and "La Hogue."—CAREY *on the Probable Extinction of British Historical Painting*.

⁵⁵ That engravings were placed under the Academy's ban, as well as engravers themselves, the following extract from its laws will testify:—

"Each associate engraver shall have the liberty of exhibiting two prints, either compositions of his own, or engravings from other masters, which have not been published; and these shall be the only prints admitted in the Royal Exhibition."—See the Academy's *Laws*, sect. 7, art. 3.

Hence, as neither Strange, Woollett, Sharpe, Hall, nor Byrne, allowed themselves to be appended to the Royal Academy as associates, they were never indebted to its munificence even for the advantages of displaying proof impressions of their works to the amateurs of engraving. It has been truly remarked, that prints lose their power by being exhibited with coloured works. Yet the Academy requires its associate engravers to send their works to be so exhibited—sometimes merely to adorn a door-case—whilst it excludes from its exhibitions the works of all other engravers. Had the Academy been raised on a popular basis, it might be asked why a room of the national building, appropriated to its purposes, was not set apart exclusively for a periodical display of such works? But the Academy seeks to effect its own objects by excluding from its exhibition the works of professional men, who toil to live, and confer honour on their country, and by admitting the coloured works of ladies and gentleman, amateur artists, under the name of "honorary exhibitors," who toil merely *pour s'amuser*. The Academy's exhibition-catalogues are evidence that the number of this latter class of exhibitors has been in some years between thirty and forty.

⁵⁶ "Flanders, Holland, and Germany, who, no doubt, supplied the

appears to be unattainable, these pages have shewn that the origin of that trade was in the prints by Hogarth, and others after his works; by M'Ardell and others in mezzotinto, after Sir Joshua Reynolds; by Strange, after old masters; and by Woollett, after Wilson and West. And that the talents of those distinguished men (all of whom attained maturity in the reign of George the Second) constituted the entire stamina of that trade, is rendered evident by the fact, that when, by the wide diffusion of their works at home and abroad, their power became exhausted, the print trade began to languish, and languished on without reaction till the close of the century, when it was terminated by the war.⁵⁷

Besides the many large prints published, of various degrees of merit, there were a variety of smaller ones, and a number of works engraved from drawings, mostly views in Great Britain, of local interest, published in parts periodically, and distinguished by the names of the artists whose works they were, as Hearne and Byrne's *Antiquities* (commenced 1778); Paul Sandby's *Views, Virtuosi's Museum* (1778); Watt's *Views of Gentlemen's Seats* (1779); Milton's *Views in Ireland* (1783); Middiman's *Views* (1783); &c.

In 1780, Harrison commenced publishing his *Novelist's Magazine*; and in 1782 appeared the first part of Bell's celebrated edition of *The British Poets*. The embellishments of these two works tended to improve the public taste, by making known the grace and beauty of the designs

rest of Europe, were the great marts."—See Alderman Boydell's Letter to Sir J. W. Anderson, Bart, M.P., read to the House of Commons, on his applying for Leave to Dispose of his Property by Lottery. *Annual Register*, vol. xlv. p. 366.

⁵⁷ In the debate on Boydell's "Lottery Bill" in the House of Lords (1804), the Earl of Suffolk is reported to have said, in allusion to the foreign trade in British prints, "He could not pass by the opportunity which it afforded him of warning the artists of this country of the great injury they were doing both to their own character and interests, and to the interests of the country, by the slovenly manner in which works of this kind were executed; both the individual and public advantages had ceased to operate."—See HANSARD'S *Parliamentary Debates*, vol. i. 1803-4, p. 849.

of Stothard, engraved by Heath and others. And the talent of Stothard and Heath, and of Heath and Smirke, as combined and displayed in a number of books published from that period, will probably be regarded as evidence of mental power in design and of taste in execution, unrivalled in that class of art, even up to the present time.⁵⁸

⁵⁸ It is humiliating to recollect that the patronage of native talent in the reign of George the Third destined the best evidences of Stothard's genius to be shut up in books. And they are so scattered over the works of British authors, published at different periods and of various sizes, that it is almost impossible to bring them together so as to form a just estimate of his vast merits.

As yet there is nowhere to be found in any of our public establishments a complete collection of them, either as studies for rising artists, or as productions to be shewn to the foreign amateur who, in his travels, may seek to become acquainted with the genius by which Britain has been adorned—not even in the print-room of the British Museum!

On making application to Mr. Josi, of that establishment (Oct. 1844), for permission to see the national collection of Stothard's works, the writer was informed that Mr. Stothard's works would be soon brought under consideration, but that, at present, the Museum possesses very few of them.

Had not the writer been well assured of Mr. Josi's desire to aid the great national objects of that establishment, he would have been inclined to suspect, knowing the difficulty of finding proof impressions of the most esteemed works of art, that Mr. Josi had deferred the moment of beginning to collect Stothard's works till he knew the proofs of them to be scattered so far over the face of the globe, that the bringing of them together again would ensure to himself the pleasure of a journey over, at least, the continents of Europe and America.

Stothard was apprenticed in Spitalfields to learn to draw patterns. In 1779 he was applied to to correct a drawing that had been made by Dod, to be engraved from for Harrison's *Novelist's Magazine*. This commission Stothard agreed to execute for the sum of five shillings; but instead of correcting the old drawing he made a new one, which was done so satisfactorily, that he was persuaded to abandon pattern-drawing in favour of the superior employment of embellishing books; and he embarked his energies in this new line of practice in the service of Harrison's *Magazine*. At first Stothard charged half-a-guinea for each drawing, but subsequently the price was raised to one guinea. At an early period of his professional career, he adopted the plan of constantly carrying

In 1786, Boydell having, by a successful career as publisher, acquired a considerable property, was induced to embark in his project of publishing by subscription a series of prints illustrative of the plays of Shakspeare.

Pictures of large dimensions were painted for the work,

about with him a sketch-book, for the purpose of sketching all kinds of objects from nature. By continually adding to this store of truths of all kinds applicable to his purpose, he supplied his professional wants; and, by this means, he was enabled to avoid the evil of employing again and again the same idea.

His first design made for Harrison, above alluded to, was for *Joseph Andrews*. The plate from it is by Heath, the first he engraved for that work; the price he charged for it was five guineas. It stands the first of the series of Harrison's *Novelist's Magazine*, which work is comprised in twenty-three volumes.

For Bell's *Poets* Stothard accustomed himself to make two, and sometimes three, designs of the same subject; and Mr. Bell selected one of them, from which the drawing was made for the engraver. For the designs and the drawing of each subject, Stothard charged one guinea.

"The Piping Boy" was the first plate engraved by Mr. Heath for that work, for which, and for some others, he charged five guineas each; but subsequently the price of plates was considerably advanced. The work comprises one hundred and nine volumes.

The earliest book-plates by Heath, whilst they are evidences of his admiration of the talents of Gravelot and of Grignion, are conspicuously marked by his own original taste and genius.

Few engravers have had more imitators than Mr. Heath; but their labours are evidence that his highest qualities were inimitable.

"Heath," says the late Abraham Raimbach, "accepted the diploma of Associate Engraver of the Royal Academy, to the great vexation and surprise of Sharp and Hall, who had invariably spurned it, considering, as did Woollett and Strange, that it was injurious to the profession, and degrading to the individual."—*Memoirs and Recollections of Abraham Raimbach*. Lond. 1843. Printed for private circulation.

Louthembourg made a design of the *Merry Wives of Windsor* for Bell's *Theatre*, representing Falstaff about to get into the buck-basket. He delineated the two merry wives standing by the side of Falstaff; but Bartolozzi, who engraved the plate, having been more influenced by his own views than by deference for the designer, omitted one of them; and thus the print appears in the work. This circumstance was so annoying to Louthembourg, that he declined making any more drawings to be engraved by Bartolozzi.

and exhibited in the Shakspeare Gallery, Pall Mall (now the British Gallery), built expressly for that purpose.⁵⁹

And whilst the various records concerning art and artists afford unquestionable evidence that this and other mercantile speculations of a similar character which followed it,⁶⁰ such as

⁵⁹ Boydell, in the preface to the catalogue of the pictures exhibited in the Shakspeare Gallery (1789), says:—"In the progress of the fine arts, though foreigners have allowed our lately acquired superiority of engraving, and readily admitted the great talents of the principal painters, yet they have said, with some severity, and, I am sorry to say, with some truth, that the abilities of our best artists are chiefly employed in painting portraits of those who, in less than half a century, will be lost in oblivion, while the noblest part of the art, historical painting, is much neglected.

"To obviate this national reflection was the principal cause of the present undertaking."

⁶⁰ "The Vestal Tuccia," "The Holy Family," "The Gleaner," "Robin Goodfellow," "Cardinal Beaufort," and "The Cauldron Scene in Macbeth," painted by Sir Joshua Reynolds, and already noticed in p. 153 of this work, were the result of these speculations.

Ireland, in his *Hogarth* (1798), says, "Boydell awakened the spirit of historical and poetical painting in this country, and opened a mine of patronage that had been sought in vain from the nobility."

Northcote, in a letter addressed to Mrs. Carey, 3d October, 1821, says, "My picture of 'The Death of Wat Tyler' was painted in the year 1786 for my friend and patron Alderman Boydell, who did more for the advancement of the arts in England than the whole mass of nobility put together. He paid me more nobly than any other person has done; and his memory I shall ever hold in reverence."

Yet, notwithstanding these honourable testimonies, as the development of the real character of the patronage of British art, in all its features, is the object of this work, the author is reluctantly called upon to advance some evidence of the disadvantages experienced by the art of engraving from its entire dependence on the spirit of trade; and he selects for his purpose the following little narrative from amongst many others of various degrees of interest.

The print of "The Death of General Wolfe" was published in 1776 by Woollett, Boydell, and Ryland; and the demand for it, both at home and abroad, surpassed the most sanguine expectations of its proprietors.

Woollett, says tradition, who commenced his professional career as a landscape-engraver, watched over the reputation this historical work acquired for him by superintending the printing of it, and by giving to the plate such occasional labour as was necessary to enable it to answer

Macklin's illustrations of the poets, and of the Bible, and Bowyer's illustrations of the History of England, all based on

the demand. And thus the sale of the print went on, proofs and impressions commanding progressively increasing prices till the period of his death in 1785, when the entire property of the plate passed into the hands of Boydell.

The writing on the margin of it was then taken out, the subject of Woollett's labour and skill was repaired; and, from the plate in this repaired state, unlettered *proofs* were printed and sold. But, in 1791, the imposition was discovered, and gave rise to a letter that was printed and circulated among artists and amateurs, of which the following is a copy:—

*"From the late William Woollett, Engraver, to the Right Hon.
John Boydell, Lord Mayor of London.*

"From the Banks of the Stygian Lake, 1791.

"My Lord,—It is rumoured by the numberless shades of famished artists who daily arrive in these gloomy regions, that an attack has been made upon the reputation I left in the upper world of a nature so grievous, that, even at this distance from the busy scenes of life, it has quite destroyed my peace, and hindered me from passing into the happy bowers of Elysium; the grim ferryman refusing me a passage from these dreary shores, till my 'perturbed spirit is at rest.'

"O my Lord! have pity upon a 'poor ghost,' and revenge its injuries! The Death of General Wolfe! Ah! there's the cause of all my sorrows! Would your lordship believe it, that all the shades of those artists who are passing hourly to the mansions of eternal peace, who have exhausted their vital principle to ennoble the arts, or have expired in gaols, or died martyrs to enrich carvers and gilders, and stationers, and printsellers, and trading Mæcenases, and manufacturing adventurers, all—all—all din in my ears, as they pass by me, that the work on which I spent my health, to which I sacrificed all earthly comforts, and prematurely deprived myself of the light of the sun, has, since my departure, been most basely butchered! That my unwearied efforts to rescue the arts in Britain from contempt and obloquy, and the beginning I made to a new and inexhaustible source of dignified commerce to my country, has been rewarded by having the humble sprig of bay, which I had gained by years of laborious industry, most barbarously torn away from my scarce cold corpse. That those works which were my best, have fallen into mercenary hands, who, from views the most mean and despicable, have caused them to be retouched by a miserable butcher in so vile a manner that, if I could 'again revisit

engraving, afforded the principal employment of the most distinguished as well as of other painters then resident in Britain, they render those works important evidence of the

the glimpses of the moon,' I should not know what was once the execution of my own hands. Nay, to increase my torture, a newly arrived shade even now whispers in my ear, that (oh, infamous allusion!) the writing has been erased, and false proofs have been taken off, and foisted upon the public as originals, with my own name, the title, the date, and the original publishers' names, all shamefully pirated and copied from those I struck off in the year 1776. Oh, my lord, let me conjure you, by the zeal you are said to manifest towards the arts, to use the powers which you are so happily vested with to root out and expose to public detestation the man who, divested of every principle of humanity, every respect for the arts, and every impulse of honour, could thus stab the memory of one who never wished for other reputation than what was founded upon honest endeavour; of one who never envied the praise or detracted from the character of another; nor ever brought disgrace upon his profession by tricking and imposition.

"I am convinced what must be your lordship's sensations on reading the above recital, and how much your generous nature must be shocked on being informed that actions of so black a dye should appear in the circle of the arts; but, at the same time, I am sensible how particularly happy you will esteem yourself on being informed that you are, above all, the most proper for bringing this unprecedented iniquity to light and punishing it. First, As having been yourself an artist of the very first abilities, you, particularly, will feel the extent of the injury done. Secondly, As being the most likely to find out the base depredator, from your situation as a merchant, and your employing every person in the line of the arts (whom you can agree with), it is most likely that the shameless wretch may not long remain undiscovered, provided your lordship makes a strict search. And thirdly, as your faithful and truly able discharge of the duties of a chief magistrate insure immediate redress to the injured. I will not intrude further upon your lordship's time, well knowing that you will not require any incentive to act with justice and honour: therefore I shall not attempt any appeal to your feelings in order to urge you on in the pursuit, nor call to your remembrance that your petitioner was once the friend of your heart; that he is 'gone to that bourn from which no traveller returns;' that he is now no longer able to defend a reputation he valued more than life from the attacks of the mercenary and the base; or that, while dying, he consoled his parting spirit with the assurance that you, my lord, who had so often acknowledged him not only as your friend, but as your greatest benefactor, and had repeatedly confessed (with the modesty peculiar to true greatness)

progressive state of the arts of painting and engraving in Britain, under the advantages of "royal patronage," up to the close of the last century, when the storm of the French Revolution burst over the different countries of Europe, shook the foundation of the property of states, as well as of individuals, turned the attention of Britain from peace to

the poverty of yourself and all your relatives, before you were furnished with those works of his which laid the foundation of all your present greatness—I say, my lord, I will not urge any of these considerations to push you on in the pursuit of justice, well knowing that 'to do good and to walk humbly' is your highest delight; and that 'to do unto others as you would have them do to you,' is your constant maxim. I therefore humbly take my leave for the present, trusting in your lordship's goodness, and hoping that the money you have lately so generously subscribed towards erecting a monument to my memory, on account of my having executed those very works which have since been so basely spoiled, will be now applied towards bringing to condign punishment the wretch who has so shamefully imposed on the liberality of a generous public, and who, by cruelly defacing the print of 'The Death of General Wolfe,' has destroyed for ever the only monument desired by the injured

"WILLIAM WOOLLETT."

The subjoined list will serve to shew some of the prices which have been obtained for impressions of Woollett's prints at different times:—

1824.	At Sir Mark Sykes's sale, "Death of Wolfe"*	£20 9 6
	Ditto "Fishery"	24 13 6
1825.	At Mr. Baker's sale, "Death of Wolfe"	17 17 0
	Ditto "Battle of La Hogue" and "Boyne"	28 7 0
	Ditto "Fishery"	15 15 0
1827.	At Mr. Yates's sale, "Death of Wolfe"	21 0 0
	Ditto "La Hogue" (alone)	14 0 0
1830.	Tiffin had on sale a proof of "La Hogue" (called unique)	30 0 0
—	At Mr. Sarjant's sale, "Landscape," with Apollo	17 0 0
—	"Death of General Wolfe"	18 18 0
—	"Fishery"	21 0 0
—	"Roman Edifices" (Prints published at 15s.)	12 5 0
—	"Cicero at his Villa"	13 10 0
—	"Niobe"	10 10 0

* When about thirty impressions of "The Death of General Wolfe" had been printed, Woollett was appointed "Engraver to the King." The press was, consequently, stopped, and the words "Engraver to the King" were inserted in the plate underneath Woollett's name. And they were inserted, also, with a pen and ink in all the impressions previously printed. These insertions are, of course, curious evidences of the impressions which bear them having been printed at an early state of the plate.

war, and—whilst it incidentally afforded the opportunity of enriching her with immense treasures in works of art⁶¹—suspended altogether that commerce by which British artists had been mainly enabled to live.⁶²

⁶¹ See, at end of this chapter, ADDITIONAL NOTE D.

⁶² Boydell, in 1804, with the sanction of parliament, disposed of his property by lottery. In a letter read to the House of Commons, in which the alderman's claims to that privilege were set forth, he says, "I have laid out with my brethren, in promoting the commerce of the fine arts in this country, above 350,000*l*."—See *The Annual Register*, vol. xlv. p. 366. In 1805, Bowyer obtained a similar privilege to dispose of a stock amounting to 69,000*l*.—See the *Gentleman's Magazine*, 1806, part i. p. 431.

Boydell's printed lottery scheme set forth that it had been proved before both houses of parliament that the plates from which the prize prints were taken cost upwards of 300,000*l*.; his pictures and drawings, 46,266*l*.; and the Shakspeare Gallery, upwards of 30,000*l*.—See, at the end of this chapter, ADDITIONAL NOTE E.

In 1803, Messrs. Boydell published a catalogue of plates, engraved by the most esteemed artists, after the finest pictures and drawings of the Italian, German, Flemish, French, English, and other schools, which composed their stock, at No. 90 Cheapside, and at the Shakspeare Gallery, Pall Mall. The prints enumerated in this catalogue are arranged in schools, forming a collection of forty-eight volumes, as follows:—

	Vols.	Prints.
Italian school	14 ..	1269
German and Dutch..	6 ..	512
French	2 ..	358
English	26 ..	2293
	48	4432

Among the painters and engravers who were employed by Boydell are the following:—

PAINTERS.

Wilson.	Smirke.	Angelica Kauffmann.	Stothard.
Reynolds.	Hamilton.	Beechey.	Howard.
Higmore.	Hodges.	Northcote.	Westall.
Romney.	Opie.	Farington.	Hearne.
Wheatley.	West.	Fuseli.	Barry.

ENGRAVERS.

M'Ardell.	Heath.	Chatelain.	Picot.
Woollett.	Schiavonetti.	Grignion.	Fittler.
Hall.	Bartolozzi.	Mason.	Ravenet.
Earlom.	Baron.	Canot.	Brown.
Sharpe.	J. Smith.	Vivares.	Byrne.
Middiman.	Val. Green.	Aliamet.	

ADDITIONAL NOTES TO CHAPTER V.

NOTE A,—p. 193.

“To the President and Council, and the rest of the Academicians of the Royal Academy.”

“Gentlemen,—The history of British art is fraught with the strongest proofs that the local energies and national importance of engraving were very unfairly appreciated, or very imperfectly known, at the time of the foundation of the Royal Academy. Neither the public utility, nor the extensive moral influence, nor the commercial value of this art, nor the advantages which that of painting might derive from its cultivation, appear to have been properly understood or attended to at that period; nor has the means of attaining critical information, or practical excellence, in the art of engraving, been promoted by the establishment of the British Royal Academy of Arts.

“The quantity—and, not only the quantity, but the low or elevated kind—of patronage and encouragement which the painters of Great Britain derive from the commerciality of engraving, has been, and must ever be, in a ratio compounded of the reciprocal benefits which the arts of painting and engraving confer on each other, and of the superiority of the engravers of this country, and of the British schools of art on the whole, over those of the other nations of Europe.

“The fundamental importance of this position, confirmed, as it is, by an unfortunate experience of almost half a century, is presumed to merit your most serious consideration.

“Of the recent efforts of France to invigorate the engraver’s art, we cannot be insensible: until war again suspended her commerce, engravings were among the very first of her exports subsequent to the revolution. Italy and Germany have long since distinguished themselves by its assiduous cultivation; and Vienna, particularly of late, by uniting her Academies of Painting and Engraving. Even Russia, Spain, and Portugal, have lately perceived the advantages of forming schools of engraving; while Great Britain is still slumbering over unconscious powers, and neglecting those local advantages, of which other nations are thus strenuous to avail themselves, and which are the natural concomitants of her commercial situation and general state of refinement.

"If such be the state of engraving among the nations of Europe, it cannot be thought surprising that men of valuable talent in this art should have quitted England, nor if others should now be contemplating their removal from this very metropolis, repelled by your existing laws and the bad taste which has resulted from those laws, and attracted by the better taste and superior appreciation of the Continent.

"That the dictations of ignorant capitalists, co-operating with those parts of the academical code which respect the profession of engraving, have produced these effects; and, in the general practice of engraving, the further effect of separating, in a great measure, the mechanical from the mental part of the art, is now but too obvious to persons of discernment. It is the object of this paper to evince the propriety of an academical investigation of the elementary principles of engraving, to point toward the means of awakening those conceptions of unattainable perfection which widen to boundless extent the field of practical excellence, and to urge the necessity of extending to engraving that powerful stimulus of honourable distinction by which the progress of other arts has been accelerated and ennobled.

"These are presumed to be measures not unworthy of your collective wisdom. It might be for inferior men—to mistaking the present for the possible state of engraving—to confirm the degradation of the art in England; to stamp it with the reproach of an art without theory (if such a thing might be), and to fix it in the condition of a mere trade, obedient to the beck, and subservient to the views, of ignorance and avarice; but the honour and the advantages of the reunion of manual with mental application in this art appear to be reserved for you. You officiate at the fountain-head, and it is yours to purify the stream which should communicate a just and general taste in all arts to the public at large.

"In the present application the narrow ground on which this question has formerly been rested is purposely avoided. Perhaps no man should presume to address a legislative body collectively on any ground of temporary expediency arising out of short-lived cause and effect. On the presumption that you can be little influenced by such inferior considerations, that your views will extend to the whole cycle of arts, and that you will look forward far beyond the time present, it has been esteemed more proper and becoming simply to appeal to that broad principle of public utility with which the genuine and universal interests of art are inseparably connected, and to rest the hopes which are entertained of a more intimate and mutually beneficial connexion between the arts of painting and engraving on the respect for this principle which must ever govern your deliberations.

"To settle the specific claims of an art is an undertaking of magnitude in which it behoves an individual applicant to hope humbly, and to think

humbly, of his own sentiments; yet, having given some considerable attention to the state and claims of engraving, I have flattered myself that it would not be thought improper in a member of your own body, who has no other privileged mode of addressing you, and who has long felt it a duty to call your attention to the subject, to lay before you a more distinct enumeration of the measures which to him appear necessary, and the hopes of benefit to his art which he has ventured to entertain.

“First,—It seems to have been the general custom (though it is not an established law) of the Royal Academy, that the forty academicians should consist of certain proportionate numbers of the several professions of sculpture, painting, and architecture. Upon this principle (which is apparently grounded on a comparative view of the arts, combined with a consideration of the public occasions), I should hope it would not be thought presumptuously disproportionate if the Academy were to enact, that four engravers should be engrafted, so as either to constitute part of the forty, or be added to the number, as you might find most eligible. Engraving would then stand; in point of relative importance to art in the aggregate, as four to forty, or as four to forty-four.

“[For the sake of direct appeal to the understanding, this proposition is cast in an arithmetical form; but, perhaps, a simple admission of the eligibility of engravers to the higher honours of the Royal Academy, which would leave the precise number to be regulated by the general result of the opinions of the academicians for the time being, might incorporate more readily with the elements of the institution, while it answered every beneficial purpose.]

“Secondly,—I should hope it would not be thought to imply too high an estimate of the value, or of the intellectual pretension of this art, if you should enact that there shall (as in painting, architecture, perspective, and anatomy,) be a professor of engraving, whose duty it shall be to ascertain and explain to the students in engraving, the existing, and, as far as may be, the possible analogies between their art and that of painting; and hence to deduce such elementary truths ‘as may lead them into the readiest and most efficacious paths of study.’

“[Such a measure, I presume to think, would be fraught with highly instructive consequences, as it must necessarily tend to a development of the theoretic principles of the engraver’s art, which are, at present, extremely unsettled and ill understood, both by students in this art and the public at large. There is even reason to believe that the general practice of engraving might be much improved by a scientific investigation and public explanation of its principles and powers.]

“Thirdly,—I should hope that, at the annual exhibition of the Royal Academy, engraving would be allowed to contribute in some degree toward the public entertainment by exhibiting its translations; and that, to this end, you would find it eligible to allot a room, or the side of a

room, for the sole exhibition of unpublished, or recently published, prints of merit ; or else, that such prints may be mingled only with sculpture and models, or so as to be brought into fair comparison with each other, and not to be eclipsed in the public notice by being mixed with large pictures.

"[The latter part of this request is conceived to be nothing more than an extension to engravings of the principle of that law of the Academy which excludes coloured models from interfering with the chaste pretensions of those in terra-cotta.]

"It can scarcely escape your attention, gentlemen, that should a compliance with these hopes and requests appear reasonable and be carried into effect, you will have placed the art of engraving on a footing with that of architecture ; with the exception, that the benefit arising to the latter from the exertions of its students being occasionally rewarded with gold medals, and some of its professors studying in Italy at the public expense, do not seem equally necessary, or to promise equal advantage, to the student in engraving.

"With great submission I hope, gentlemen, that I shall not be found to have erred either in the form or substance of this paper ; but, if I should, I trust that you will not allow the mistakes of the advocate to disparage the merits of the cause. To a memorial having for its object the academical cultivation of engraving, you will scarcely doubt that the signature of every respectable engraver in Great Britain might have been obtained. If I have omitted to obtain them, you will do me the justice to ascribe the omission to my reliance on the intrinsic claims of the art (abstractedly from the merits of its present professors) ; to my belief that the truths which I have stated require no auxiliary aid ; to my confidence in the wisdom of the tribunal which I have the honour to address.

"August, 1807.

JOHN LANDSEER."

NOTE B,—p. 241.

ON INSTITUTIONS IN FRANCE FOR THE PROMOTION AND DIFFUSION OF THE FINE ARTS.

BARRY, writing in 1783, speaks thus enthusiastically of the encouragement afforded to the arts by the French government, at the period of his visit to Paris, on his homeward route from Italy in 1771 :—

"The artists who have sufficient eminence in their professions to obtain a seat in that distinguished body, the Royal Academy of Painting and Sculpture of France, have many of them ample lodgings in the

Louvre, and are comfortably and honourably secured against the accidents of life. Here they carry on their work with all the materials of study about them, in the immense collection that has been amassed in the course of almost three hundred years; and, still further, it appears, by the printed catalogue, that their exhibition is for the most part filled with large pictures painted for the king.^a

Speaking of the large provision made in Paris for instruction in the fine arts, he gives the following statistical table, partly derived from the then director of the "Gobelins:"—

"There is at Paris,			
The Royal Academy	. . . .	with	200 students
Academy of St. Luke	. . . .	"	150
School of the Gobelins	. . . .	"	50
Free-School of Design	. . . .	"	1500
School of the Brethren in the Parishes ^b		"	1200
			<hr/>
			3100 all gratuitous.
There are besides,			
Six hundred artists giving paid lessons,—			
Allow to each four pupils	. . . .		2400
			<hr/>
Making a total of			5500." ^c

Barry proceeds to remark, with some degree of alarm, on the apparent disproportion between this large number of students and the amount of employment for artists; and seems entirely to overlook the important fact, that some of these schools were founded expressly for the purpose of bringing the art of design to bear on the improvement of various mechanical trades, by affording instruction, otherwise beyond their reach, to artisans destined to practise those trades.

There is so much, in the history of the various institutions founded for the encouragement of the fine arts in France, which is calculated to afford instructive lessons to other countries, that it may be useful to introduce in this place a succinct review of their rise and progress, beginning with those which appear in Barry's table. It is believed that information of this kind is nowhere procurable in merely English books, and in French is only to be found scattered over many works, written by different authors, and at various times.

I. COMMUNAUTÉ DE SAINT LUC—or, more fully—COMMUNAUTÉ DES MAÎTRES DE PEINTURE, SCULPTURE, GRAVURE, ET ENLUMINURE; sometimes called (as by Barry) ACADEMIE DE SAINT LUC. This community,

^a *An Account of a Series of Pictures*, &c. p. 98.

^b Ecole des frères dans les paroisses.

^c *An Account*, &c. p. 96.

^d HURTAUT and MAGNY: *Dictionnaire Historique de la Ville de Paris*, art. *Peintres*. Tom. iv. p. 3. (*Paris*, 1779. 8vo.) See, also, *post*, p. 261, note (*).

originally composed only of painters, exercised, for a long period of time an absolute control over all who practised the art of painting; resembling in this respect, as in many others, those trades' corporations, or "companies," so numerous towards the close of the middle ages, some of which in our own country as well as in others, have retained their jurisdictions until now.

Its earliest extant statutes date from the 12th August, 1391,^e but the precise period when it originated is not known. The authors of the *Dictionnaire Historique de la Ville de Paris*, assert that the style of some of the articles of the statutes of 1391 prove them to be "of the commencement of the third race" (*i.e.* towards the end of the tenth century).^f In 1430, Charles VIII. exempted the members of this community from all taxes; an exemption repeatedly confirmed by successive monarchs down to Louis XV. in 1723. Sculptors were included in the corporation in the beginning of the seventeenth century.^g

But, in course of time, great abuses and jealousies grew up in this community. "The ablest artists," say the authors already quoted, "finding it engrossed too much of their attention, abandoned its most important functions to inferior persons" whose chief care was to make the administration of its extensive powers as oppressive, obnoxious, and *productive* as possible.

On the 4th of February, 1646, this body went so far as to present a memorial to the parliament, praying for a decree that the number of the king's painters (who exercised their art by special "privilege," independently of the corporation) should be reduced to four—or, at most, to six—with the like number for the queen; and that these should be interdicted from executing any works whatever, either for churches or for private patrons, on pain of confiscation and fine.^h

The rapid growth of these abuses and exactions quickly led, as will be seen more distinctly in the next section, to the foundation of the Royal Academy of Painting and Sculpture, with which the old corporation had many fierce contests. For a short time, indeed—from 1652 to 1655ⁱ—the two bodies were united. But the union was a stormy one, and was soon dissolved. Each community continued to have its own distinct body of students.

* Printed 1381, in *Dictionnaire Historique*, *ubi supra*: probably by an error of the press. Compare tom. i. p. 210. The provost of Paris appears to have assembled the painters of that city. "Leur donnant pouvoir d'empêcher de travailler tous ceux qui ne seroient point de leur communauté."—*Ibid.* tom. i. p. 209.

^f *Ibid.* *ubi supra*.

^g *Ibid.* art. *Académie*, tom. i. p. 210. Their admission was confirmed by a decree of Sept. 1613.

^h *Ibid.* *ut supra*, tom. i. p. 187.

ⁱ *Ibid.* pp. 196-201.

"Formerly," says the Benedictine historian of Paris, Dom Germain Brice, or his continuator, "the community of St. Luke had its private chapel in the Church of the Penitents, in the Rue St. Denis; but, in 1704, having for some years had powerful protectors, it obtained the Church of St. Symphorien, and a house adjoining, in which it holds its meetings.

"This community," he proceeds, "established at the same time a public drawing-school, open every day at five in the evening, for those who wish to be instructed in that art. They maintain a model from which the pupil works, under the guidance and correction of an able master.

"This school, which had been discontinued or neglected during several years, although it had formerly produced some excellent painters, was restored to the community by a royal decree of the 17th November, 1705, the king having been informed that there were many persons in connexion with that body desirous of studying design, and the arts dependent thereupon. . . .

"On the 20th January, 1706, this school," continues Dom Brice, "was reopened under the direction of the lieutenant-general of police, and has continued until now [1725] without interruption and with great success.

"On the festival of St. Luke, in each year, two silver medals are awarded to those students who have made greatest progress."^k

* * * * *

The Community and Academy of St. Luke appears to have died away soon after 1780. Quatremère de Quincy, indeed, and, after him, Du-laure, have asserted that it ceased to exist in 1776; but the authors of the very valuable *Dictionnaire Historique de la Ville de Paris*, already quoted, state positively that it continued to exist in 1779.

The fact appears to be that, on the promulgation of the royal edict of February 1776,^l for the suppression of the existing corporations of arts and trades, the constitution and laws of this community were materially altered, and that thenceforward it gradually declined.

^k *Nouvelle Description de la Ville de Paris*. [Enlarged by P. J. MARIETTE and N. A. P. CALABRE PERAU.] Huitième édition, tom. iv., pp. 269-271. (*Paris*, 1725. 12mo.) Also in FELIBIEN'S *Histoire de la Ville de Paris*, p. 1526. (*Paris*, 1725. Folio.)

^l Edit portant suppression des jurandes et communautés de commerce, arts, et métiers. Donnée à Versailles, Février 1776. This edict sets forth in its preamble, *inter alia*, that, "in nearly all the towns of our kingdom, the practice of the different arts and trades is concentrated in the hands of a small number of 'masters' united in community; so that those of our subjects who are destined to such practice, can only attain thereto by acquiring 'mastership,' which is obtainable only after probations, as long and as injurious as they are superfluous."—*Recueil des Anciennes Loix Françaises*. [A.D. 420-1789.] Par ISAMBERT, JOURDAN, DECRUSY, et TAILLANDIER, tom. xxiii. pp. 370-386. (*Paris*, 1821, &c. 8vo.)

The edict of February 1776, was itself considerably modified by another edict of the August following, which re-created six commercial corporations, and forty-four communities of arts and trades, including that of "painters and sculptors."^m

On the convocation of the States-General in 1789, the old Community and Academy of St. Luke presented their complaint and petition to that assembly, in which they touchingly set forth the hardships suffered by them in 1776, when, "without any regard for an establishment so ancient and so useful to the arts, their statutes were changed, and persons not of their community permitted to enter into competition with them." . . .

They add: "The government, while suppressing the community of painters and sculptors, by admitting free competition, had not, and could not have had, any intention to suppress the Academy, and the free school it directed."ⁿ

But all these representations, though backed by the consolatory assurance that, "in order to the preservation of good morals, this Academy had never admitted any female model,"^o were fruitless. Its fate was sealed; and it appears quickly to have sunk into utter oblivion.

II. ACADEMIE ROYALE DE PEINTURE ET DE SCULPTURE [AND OF ENGRAVING];^p now, ACADEMIE ROYALE DES BEAUX ARTS.—The Royal Academy of Painting and Sculpture at Paris arose, as has been said already, out of the long-continued disputes between the members of the confraternity or corporation of Saint Luke just noticed, and those painters, &c. who exercised their art by royal license,^q independently of that body.

Le Brun, at the head of these independent artists, with the aid of the Chancellor Seguier, formed the plan of an Academy, which received

^m Edit portant modification de l'édit de Février, 1776, sur la suppression des jurandes.—*Recueil*, &c. *ut supra*, tom. xxiv. pp. 74-89.

ⁿ *Demandes des Membres et Directeurs de l'Académie de St. Luc, et de la Communauté des Maîtres Peintres-Doreurs, et Sculpteurs-Marbriers de la Ville et Faux-bourgs de Paris, présentées aux Etats-Généraux.* (Paris, 1788? 8vo.) "These *Demandes*," it is said, "have two principal objects: 1, To demonstrate the utility of the Academy, . . . and the necessity of re-opening its public and free schools of painting, sculpture, ornament-drawing, and decoration; and 2, To indicate the means of establishing a . . . more just constitution . . . for the Community."

^o *Demandes*, &c. *ut supra*, p. 2.

^p "On distingue en cette capitale les peintres de l'Académie Royale . . . *ou sont admis les plus célèbres graveurs*, de la Communauté des maîtres de peinture, sculpture, gravure et enluminure. . . . Ces deux corps subsistent aujourd'hui [1779] séparément: le premier est composé d'artistes auxquels leurs talens tiennent lieu de maîtrise. . . . Le second . . . d'artistes qui n'ont le droit d'exercer qu'après avoir fait chef-d'œuvre, et être parvenus à la maîtrise," &c.—*Dictionnaire Historique*, tom. iv. p. 3.

^q "Privilèges."

the royal sanction in the year 1648. "It was necessary," says the decree, or letters patent,¹ that artists, both painters and sculptors, should cease to be compelled "to attain the rank of 'master,' or to work under the colour-grinders and marble-polishers who had obtained that rank for money."

The new academicians were at first lodged in the Hôtel de Clisson. In 1655, the king granted them the Gallery of the College of France;² but difficulties arising thereupon with the Grand Almoner, they obtained apartments in the galleries of the Louvre (July 1, 1659); whence, in 1661, they removed to the Palais Brion (which formed part of the Palais Royal), remaining there until the 2d of February, 1692, when they were finally established in the Old Louvre. All other academies than theirs for public instruction in the art were interdicted,³ excepting that of the community of St. Luke.

In 1665, the minister Colbert established a French Academy of Painters and Sculptors at Rome, whose students were maintained at the expense of the king. This Academy was united to that of Paris by letters patent, in November 1676. The pupils of the Paris Academy—painters, sculptors, and architects—who obtained certain prizes, were sent to Rome for five years. This organisation, in its main features, continued down to the period of the Republic.

In a retrospect of the history of the Academy, written in 1791, M. Quatremère de Quincy thus expresses himself:— * * * * "There had always been a sort of open war between the Academy and the community of Painters" (the 'Academy of St. Luke,' of which Eustache Le Sueur, Lepautre, and others, were proud to be members, and whose system of *equality* made them prefer it to the Academy founded by Le Brun, into which they disdained to enter. The Academy of St. Luke was destroyed by Pierre, a painter as mediocre as he was haughty). This rivalry might have had happy results had the rivals fought with like arms. But the very name of *Royal Academy* tended to crush the humbler corporation.⁴ The latter no longer resisted, save by the assaults which, from time to time, it endeavoured to renew against those who were not protected by the academical ægis. The rank of associates⁵ was instituted to afford a provisional shelter from the pursuit of the confraternity. Even the title of pupil of the Academy became a rampart against the attempts of the corporation, which, at last, altogether disap-

¹ Arrêt du Conseil privé du 20 Janvier, 1648.

² DULAURE: *Histoire de Paris*, Quatrième édit. (Paris, 1829. 8vo.) Tom. vii. p. 19, &c.

³ HURTAUT and MAGNY: *Dictionnaire Historique*, *ut supra*, pp. 200-206.

⁴ See the notice of this community in the preceding section, p. 260.

⁵ "Devait écraser la jurande bourgeoise."

⁷ "Agréé."

peared in 1776 [?].² Academical medals were struck to proclaim and commemorate this victory, with the pompous legend, '*Liberty restored to the Arts.*'

"Although delivered from the vexation of the corporation, the artists continued to be ambitious of the academical dignity. . . . The opinion of a century had habituated the public to regard the Academy as the *élite* of the ablest masters. The honour of belonging to it, and the profit attached to that honour, have perpetuated up to its dissolution the natural tendency of all desires towards an association which gives reputation, and the fortune which is its fruit.

"This little historical abridgement proves to us that the Academy is a body composed of two parts: the one useful, the business of which is instruction; the other, purely honorary, and consisting in the bestowal of the title which it confers on those whom it elects: in other words, we may distinguish the *School* from the *Academy*."

As to the school, I will remark to those who, with a view to its destruction, may avail themselves of the growing weakness observable in it from the time of Lebrun and its other founders down to our own days, that the reason of its decline is (much more than has been generally supposed) to be found in this very impolitic and vicious combination of the two functions* which we have recognised in the Academy.

It is this complication of two essences, very foreign the one to the other, which has given birth in this hermaphrodite body to all sorts of passions incompatible with the love of the arts; which has at all times excited those feverish moments of pride (the usual consequence of ignorance), of avarice, and of ambition, which have impressed on those who compose it a dislike of all talent arising out of its pale, or that should seek after glory by means other than its own; which has, in short, produced that incurable despotism—alike invisible to those who are its agents and to those who are its victims—that sort of superstition which lays hold of youth, enwraps all its subjects with an insensible tissue of prejudices, masters their faculties, fascinates their eyes, and tyrannises over their intellect.

Who does not see that this body, at once judge and party in the cause, will reserve its honours for those only who shall have shewn themselves docile in following its instructions; that admission to the Academy becoming the reward of success in the school, this body is a *vicious circle* of moral influence upon those who practise the arts? Who does not see that when a man must some day have for judges of his talent, and arbiters of his fortunes, those whose pupil he has been, the ambition of becoming their equal and of seating himself beside them, the

* See the note (p) at p. 261, *ante*.

* "Substances" in *orig*.

leaning towards flattery—so active and efficacious in such matters—the desire of success, and many other motives, will unite to strengthen still more the natural inclination of the pupil to copy his masters?

“Hence that sameness of physiognomy so long complained of in all works; hence that periodical deterioration of each generation, whose type, always imprinted in the same manner, cannot but give impressions more and more worn and feeble; hence, especially, that great vice which, of a multitude of masters, makes but one; uniting, by a kind of corporate spirit,^b in a single method, in a single manner of perception, all habits and all feelings into one unchanging routine.”^c

The celebrated painter David, in a report on the Academy made to the French legislature, mentions the following incident in illustration of another development of the corrupted corporate spirit which he charges upon that body:—

“A young man, whose return from Italy had been heralded by a reputation somewhat disquieting for his fellow artists, prepared to present himself to the Academy. A member of that body, not under the domination of the ‘corporate spirit,’ having seen the artist’s work, in the fulness of his heart praised the talents of the young candidate very highly. An old academicien, who had passed through all the innumerable dignities of the Academy, and whose lethargic assiduity had worn out all its seats, from the little stool up to the great arm-chair, said, gravely, ‘Gentlemen, if, as is said, this young man has so much talent, I, for my part, do not see the necessity of admitting him amongst us. Equilibrium of talents, gentlemen—equilibrium!’ The academicians, penetrated with a sacred respect for so luminous an argument, crossed their hands on their breasts, shook their heads, like Moliere’s physicians, applauded the happy idea of their colleague, and exclaimed, with one voice, ‘Equilibrium of talents—equilibrium!’ and thus retarded for two years—for at this period the exhibitions were only biennial—the young man’s reputation. They alleged that they could not receive him until after the public exhibition; that too many candidates came at once; that all the places were occupied, &c. In short, in so scandalous an affair, who, think you, was most just?—It was the superintendent-general of buildings,^d and, consequently, of the

^b “Esprit-de-corps.”

^c *Considérations sur les Arts du Dessin en France, suivie d’un Plan d’Académie ou d’Ecole Publique, et d’un Système d’Encouragement.* Par M. QUATREMERE QUINCY. (Paris, 1790. 8vo.) And *Suite aux Considérations, &c.* (1791.) Quoted in Alexandre LENOIR’S *Musée des Monumens Français.* (Paris, An IX.—1800.) Pp. 41-45.

^d The full style of this functionary was “*Directeur-Général des Bâtimens du Roy, Jardins, Académies, Arts, et Manufactures Royales.*”

Academies—the Count d'Angivilliers. . . . At last, the young man was admitted." ^e

After hearing this report from David, and many other opinions from various quarters, the National Convention abolished all the existing academies, and created certain temporary committees and commissions to watch over the interests of the arts, the proceedings of one of which will be noticed hereafter.

Subsequently, by the constitution of the 5th Fructidor, year III.^f (August 22, 1795), it was decreed :—

"There shall be for the whole republic one National Institute, charged with the collection of discoveries, and the advancement of the arts and sciences."

By the law of the 3d Brumaire following (October 25, 1795), entitled *Law concerning the Organisation of Public Instruction*, the National Institute was divided into three classes, viz.

Class 1, Physical and Mathematical Sciences; Class 2, Moral and Political Sciences; Class 3, Literature and the Fine Arts. In the third of which classes, the former Academy of Painting and Sculpture was, in some degree, revived.

This revival, however, extended only to the old Academy, so far as it was an assembly of honour. The place of its *schools* was supplied by the special schools (*Ecoles Spéciales*) created by Title 3 of the same law, and opened in 1797. Here, therefore, the reform, so ably advocated by Quatremère de Quincy, came into practical operation.^g

By the same law (Title 5) it was decreed that,—

"The National Palace at Rome, hitherto appropriated to French students of painting and sculpture, shall retain that destination * * * * The French artists who shall be designated for this privilege by the Institute, and approved by the Executive Directory, . . . shall be sent to Rome, to study for five years, and shall be maintained at the expense of the Republic, as heretofore."^h

* *Discours du C. DAVID . . . sur la nécessité de Supprimer les Académies.* (Paris, 1793. 8vo.) Pp. 3, 4.

^f Titre x. art. 298.—See *Recueil général des Lois et des Arrêts, avec Notes et Commentaires.* Par L. M. de VILLENEUVE et A. A. CARETTE. Première Série, 1789-1830. (Paris, 1843. 4to.) Vol. x. p. 344.

^g Yet we read in the article *Académie* (by M. CHOPPIN D'ARNOUVILLE), in the *Encyclopédie des Gens du Monde*—perhaps the most important of the great encyclopedias now in course of publication in Paris—the following sentences :—"Les académies consacrées à la culture des beaux arts, diffèrent des sociétés dont nous venons de parler (i.e. literary and scientific academies) en ce qu'elles sont en même temps des établissemens d'instruction, et des pépinières d'artistes—la plus célèbre de toutes est l'Académie de Peinture et de Sculpture, &c. It is, however, quite certain that, in this instance, the "Etablissement d'Instruction" and the "Pépinère" have long been disunited.

^h Titre v. § 5-7. This law, merely noticed in VILLENEUVE and CARETTE, will be

On the 15th Germinal, year iv. (April 4, 1796), another law was enacted for the further and *internal* regulation of the Institute, which determined the manner of awarding the prizes, &c.¹ All these regulations were confirmed by the Consular Constitution of the 22d Frimaire, year viii. (Dec. 13, 1799.)²

In the year xi. of the Republic (1803), Napoleon, then first consul, modified the organisation created by the law of the 3d Brumaire, year iv., and confirmed by the Constitution of the year viii., by dividing the Institute into *four* classes instead of three, as follows:—

Class 1, Physical and mathematical sciences, composed of sixty-three members.

Class 2, French language and literature, composed of forty members.

Class 3, History and ancient literature, composed of forty members, eight foreign associates, and sixty corresponding members.

Class 4, Fine Arts, composed of twenty members, eight foreign associates, and thirty-six corresponding members.

The class of the fine arts was thus severed from its former connexion with literature, and made an independent class, of which engravers formed an integral part: the class being divided into the five sections of *Painting, Sculpture, Architecture, Engraving, Musical composition*.³

The restoration of the elder branch of the Bourbons occasioned no material change in the organisation of the National Institute. The royal *ordonnance* of the 21st March, 1816, decreed by its first article,—

“The Institute shall be composed of four academies, designated as follows:—‘Académie Française; Académie Royale des Inscriptions et Belles Lettres; Académie Royale des Sciences; Académie Royale des Beaux Arts.’”⁴

But these *Academies* were merely the then existing *classes* under new names. That of the fine arts retained its former division into five sections, but the number of its members was increased to forty.⁵

In July 1819, another royal *ordonnance* confirmed this organisation, and made further provision for the internal regulation of the Academy. The Constitution, thus settled, still continues in force.

found at length in the *Collection Générale des Lois* . . . 1789-1815. Recueillie et mise en ordre par L. RONDONNEAU. Tom. v. pp. 655-658. (Paris, 1818. 8vo.)

¹ Loi contenant règlement pour l'Institut National.—RONDONNEAU'S *Collection Générale*, &c. *ut sup.* Tom. vi. p. 87, *et seq.*

² Tit. vii. art. 88. VILLENEUVE and CARETTE'S *Recueil*, &c. *ut sup.* p. 520.

³ Loi du 3 Pluviose An XI. [Jan. 23, 1803.] VILLENEUVE and CARETTE'S *Recueil*, vol. x. p. 617.

⁴ “Ordonnance du Roi concernant la Nouvelle Organisation de l'Institut.”—*Ib.* p. 935.

⁵ “Les académiciens sont au nombre de quarante. Ils sont choisis parmi les peintres, les sculpteurs, les architectes, les graveurs, les compositeurs de musique, les plus distingués.”—*Statuts de l'Académie*, &c. (Paris, 1822. 12mo.)

III.—LES Gobelins, OR, LA MANUFACTURE ROYALE DES MEUBLES DE LA COURONNE.

"The Gobelins," say the authors of the *Dictionnaire Historique de la Ville de Paris*, "were thus called . . . after Gîles Gobelin of Rheims, the most celebrated artist in the dyeing of wool—especially in scarlet—of his day, who flourished in the reign of Francis I. [1515–1547]. He established himself in a house which he had caused to be built, called at first *La Folie Gobelin*, and, afterwards, *Hôtel des Gobelins*."

Dulaure, indeed, in his *Histoire de Paris*, carries back this origin nearly a century, mentioning a Jean Gobelin as being already established in the same locality as early as 1450,^p but it does not appear upon what authority.

The famous royal manufacture of tapestries, &c. was founded by Colbert in 1666, after having purchased the hotel from the Sieur Leleu, Councillor in Parliament, to whom an heir of the original proprietor had sold it.

"In 1667, it was decreed that sixty youths should be maintained in the establishment at the king's expense, and that they should remain at least five years. . . . The direction was entrusted to Le Brun."^q

A century after this royal foundation we read, in a contemporary authority: . . . "There is an academy of drawing, under the direction of three professors, where young persons go to study from a model which is set for them every day."^r

This establishment, as is well known, has continued to the present day.

IV.—ECOLE ROYALE GRATUITE DE DESSIN.

Jean Jacques Bachelier, a painter, now chiefly remembered as the founder of the establishment under consideration, formed, in 1762, the project of establishing three gratuitous schools of design, in each of which fifteen hundred children, intended for the mechanical arts, were to be instructed. And, in order that the poor might also be provided with all necessary materials and appliances for their study, and with drawings and models to copy from, he proposed to the government that corporations and private individuals should be authorised to establish a kind of

* HURTAUT and MAGNY: *Dictionnaire Historique*, &c. art. *Gobelins*, tom. iii. pp. 158, 159.

^p DULAURE: *Histoire de Paris*, Quatrième édition, tom. vii. p. 67. This statement has been repeated by FOUCAUD: *Les Artisans Illustres*, pp. 42–44.

^q HURTAUT and MAGNY: *ubi supra*.

^r LE SAGE: *Le Géographe Parisien*, [dedicated to M. de SARTINE, Lieutenant-general of Police,] tom. i. pp. 278, 279. (Paris, 1769. 8vo.)

scholarships,* and have the right of presentation thereto: such scholarships, in default of presentations, to be competed for amongst the pupils.

"In 1766 the first school was opened as an experiment, M. Bachelier having offered to make all necessary advances, and to defray the current expenses, which were to be repaid him in 1768."¹

The experiment having been successful, letters patent were issued, which decreed:—

"The Royal Free School of Design, already opened at the former College of Autun, and those which may successively be established in . . . Paris, in behalf of young persons destined to follow the mechanical arts, shall be, and remain, united under the title of Royal Free School under the inspection of the lieutenant-general of police."²

"Circumstances," continues the *Memoir* already quoted, "not having permitted the government to endow this establishment, or to reimburse M. Bachelier the outlay he had already incurred, that artist was obliged to forego the exercise of his talents, and devote himself entirely to the solicitation of the benevolence of the public in favour of the school. In the course of eight-and-twenty years his zeal and perseverance were rewarded by the acquisition to the establishment of a yearly revenue of 45,000 francs."³

This revenue was obtained, partly by the voluntary subscriptions of individuals (usually of thirty livres a-year), and partly "by a tax of small amount to which the trades' corporations, impressed with the utility of the project, subjected themselves." Public concerts were also given, the profits of which were devoted to the School.

In 1776, as has been seen in the account of the *Academy of St. Luke*, these trades' corporations were suppressed, and subsequently re-established upon a new footing, still, however, contributing⁴ to the support of the

* "Places d'Elèves."

¹ *Mémoire sur l'Origine, les Progrès, et la Situation de l'Ecole Royale Gratuite de Dessin*, &c. pp. 7, 8. (Paris, 1790. 8vo.)

² *Lettres patentes du Roi portant Etablissement d'une Ecole Royale*, &c. *Données à Fontainebleau le 20 Octobre, 1767*, p. 3. (Paris, 1789. 8vo.) Also in ISAMBERT, &c. *Recueil des Anciennes Lois*, tom. xxii. p. 469.

³ *Mémoire sur l'Origine*, &c. p. 9.

⁴ Article *Bachelier*, in the *Biographie Universelle*. The author of that notice (M. DURDENT) says that Bachelier devoted the savings of his professional labours, about 60,000 francs, to the benefit of the school. He was afterwards made director of the royal porcelain manufactory at Sèvres, and appears to have greatly increased the taste and beauty of its productions. M. Bachelier died in 1805, at the age of eighty-four.

. "Il seroit reçu annuellement dans chacun des corps, et communautés d'arts et métiers de Paris: savoir dans chacun des six corps, deux marchands, et dans chaque communauté un maître ou une maîtresse, au profit de l'Ecole Royale

School of Design. The amount of this contribution is stated to have been 28,000 francs annually. The farmers-general also contributed 3000 francs annually.^a

But, on the outburst of the Revolution, the numerous changes which occurred in the constitution of the bodies whence these revenues were derived—changes which, however salutary in themselves, were necessarily productive of incidental injury—together with the loss of individual subscribers by emigration, &c. led to an appeal on behalf of the School from M. Bachelier, its founder and director, and the Council, to the National Assembly. On the 4th September, 1790, the Assembly decreed that the sum of 15,600 livres a-year should be provisionally paid to the School, reckoning from the 1st of October of that year.^b

In 1792 another petition was presented to the Constituent Assembly, praying that the institution might continue to be governed on the existing system.^c In this petition it is stated that, from 1766 to 1789, 1500 pupils had annually received instruction in this school; and that, of the 1500 actually in the School at the commencement of the Revolution, 1200 were apprentices in the various mechanical arts and trades connected with design. Indeed, in this respect, the institution appears to have fully acted up to the promise implied in the inscription which was placed over its doors:—

“Erudiare aliâ pictor, sculptorve palestrâ,
Hæc soli pateant amphitheatra fabro.”

As would naturally be supposed, the number of pupils, as well as the number of patrons, fell off considerably during the stormy period of the Revolution; but, thanks to the untiring zeal of the original founder, the continued support of those patriotic subscribers who remained in their native country, and the friendly countenance and aid of the legislatures and governments which successively ruled over France, this useful establishment weathered the storm, and has continued, down to the present time, to dispense its advantages to the increasing artisan population of our neighbour country.

In 1837, on delivering the prizes to the students of this School, M. de Montalivet, Minister of the Interior, after having alluded to his own “practice of the graphic arts” when a pupil of the Polytechnic School, as

Gratuite de Dessin, le prix des quelles réceptions . . . sera . . . versée dans la caisse de la dite école.”—*Lettres Patentes du Roi Donnés à Versailles le 19 Déc. 1776*, in ISAMBERT, &c. *Recueil, ut supra*, tom. xxiv. p. 276.

^a *Mémoire, ut supra*, p. 10.

^b *Procès Verbal de l'Assemblée . . . 4 Sept. 1790.*

^c *Pétition des Souscripteurs de l'Ecole Gratuite de Dessin.* (Paris, 1792. 4to.)

See also *Attestation et Supplication des Corps et Communautés.* (Paris. 1790. 8vo.)

giving him some title to speak of their advantages, paid a high tribute to the utility of schools of design—and especially of this, the oldest of them all—in powerfully developing the manufacturing industry of France; and announced the intention of the government to increase the number of the professors, and all the means and appliances of study.⁴ In consequence of these improvements an additional class has been opened.

The School is at present designated, *Ecole Royale Gratuite de Dessin, de Mathématiques et de Sculpture d'Ornement, en faveur des Arts Mécaniques*.⁵ The amount granted by the Chambers in aid of its support for the year 1843, was 22,000 francs.⁶ In addition to this sum (and to the amount contributed by individuals), it has a yearly grant from the municipal funds of Paris. There are other schools of design in Paris, in Lyons, in Dijon, &c. which likewise derive support from all these various sources. The amount of the government grants to these establishments, for the year above mentioned, was, together, 32,500 francs.

V.—ECOLE DES FRÈRES.

"This community," says the *Dictionnaire Historique de la Ville de Paris*,⁷ is established in Rue Notre-Dame-des-Champs, behind the walls of the Luxembourg Garden, but on the other side. It is called the Community of the Brethren or Masters of the Christian Schools of Charity."

From a petition presented to the National Assembly of France in 1790, these schools appear to have been established about 1680,⁸ and they still continue. The instruction in drawing which is given to the scholars, like that of the Free School of Paris, is especially intended to fit them for the various mechanical trades. An English resident in France, in 1833, has given the following account of this institution in its then present condition :—

⁴ *Discours de M. DE MONTALIVET . . . aux Elèves de l'Ecole Royale, &c.* This address has been reprinted in the Appendix to Mr. DYCE's *Report on Foreign Schools of Design*, p. 55, presented to the House of Commons by the Board of Trade (*Sessional Papers* of 1840, No. 98.) It is to be regretted that many inaccuracies have crept into Mr. Dyce's brief notice of the Royal Free School of Paris in the body of that report; e.g. at p. 27, he states the sum allowed it by the government to be 13,000 francs. The report is dated 27th April, 1838. A reference to the official budget of the previous year (1837) will shew that this grant was really 20,181*f.* 20*c.*—See *Compte rendu par le Ministre de l'Intérieur pour l'Exercice*, 1837, p. 54.

⁵ *Almanach Royal et National*, 1844, ch. vi. § 7.

⁶ *Projets de Lois pour la Fixation des Recettes et des Dépenses de l'Exercice*, 1843, p. 374.—See the extracts from the budget at the end of this note.

⁷ Tom. iii. p. 105.

⁸ *Adresse à l'Assemblée Nationale de la Part du Régime Général de l'Institut des Frères des Ecoles Chrétiennes.* (Melun, 1790. 4to.)

"The religious order of *Les Frères des Ecoles Chrétiennes*, is instituted for the instruction of the indigent. It is supposed to consist of about 2000 members, instructing 100,000 children. They [*i.e.* the members] take the vows of celibacy, poverty, and obedience, and are under the direction of a superior residing at Paris, by whose orders they are liable to be sent to any part of the world. They are not at liberty to receive payment from any individual, but are supported by a fixed salary, either from a foundation or the town where they reside. Besides reading and writing, and religious instruction, they give some knowledge in geography, mathematics applied to the arts, drawing, and land-measuring. The knowledge thus acquired is found of the greatest advantage to mechanics, as the . . . kind of drawing they teach is peculiarly adapted for builders, carpenters, and cabinet-makers."¹

VI—GALLERIES AND MUSEUMS OF ART.

Dulaure, in his *History of Paris*, gives the following account of the origin and progress of exhibitions of works of art in that capital, under the head of *Public Exhibition of Pictures in the great hall of the Louvre*:—

. . . . "The arts of imitation were declining towards barbarism, when some of the members of the Academy of Painting and Sculpture, . . . with a view to arrest them in their fall, thought of exciting emulation by getting up a public exhibition. They had already a precedent in some exhibitions which had been made in the reign of Louis XIV.²

The first of the exhibitions thus originated took place in the hall of the Louvre, . . . and was not of long duration. It opened August 18th, 1737, and closed on the first of the following month. . . . According to a little book published at the time under the title of *Explications des Peintures et Sculptures*, the number of works exhibited amounted to two hundred and twenty. Academicians alone had the right of exhibiting. The exhibition was at first annual; but, proving inconsiderable, it was determined, in 1745, that it should take place only every other year. This system continued until the time of the Revolution.

"The first exhibitions were poor in talent. One meets in their catalogues with few works or names worthy of passing down with honour to posterity. The arts need encouragement, and, in Louis the Fifteenth's

¹ *Notes on the Administration of the Relief of the Poor in France*, by Ashhurst MAJENDIE, Esq., in *Report from His Majesty's Commissioners for Inquiring into the Poor Laws*, Appendix F: Foreign Communications, p. 35. (*Sessional Papers of the Commons*, 1834, No. 44.)

² "One, in 1673, in the Palais Royal; another, in 1704, in the Great Gallery of the Louvre."—DULAURE.

reign, intrigue, not merit, was rewarded. The corruption of morals induced that of the arts.

"The artists—enthusiastic slaves of ill-governed imaginations—disdained to imitate nature, or the beautiful models of antiquity; preferring to attach themselves to a factitious, strange, mannered, and miserable style; and Fashion ruled alike the pencil of the painter and the chisel of the sculptor. The heroes of fiction or of history were represented, not as they should be, according to their characters, but as the actors represented them upon the stage.

"In trifling subjects, then very numerous, bad taste was still more remarkable. The artists ran after the Graces, but caught only their disfigured shadows. The Graces departed from them because they departed from nature.

"Such was the state of the fine arts in the reign of Louis the Fifteenth, when the exhibition . . . was established in Paris." By stimulating talent, that establishment might have effected much good, "had the works offered to the contemplation of artists and of the public been themselves examples of taste and purity. But this condition did not exist; bad taste was still in the ascendant; and it was necessary to wait until artists, favoured by nature and inspired by the masterpieces of Italy, came to revolutionise the arts. Vien and his pupil David contributed powerfully to regenerate painting; Julien, sculpture; and Soufflot, architecture. This happy change was not experienced until the reign of Louis the Sixteenth.

* * * * *

"The Revolution was, more than is thought, favourable to the arts. A decree of the 21st August, 1791, authorised all artists—French or foreign—to participate in the exhibitions. The hall (*salon*) then became insufficient, and the works of the artists soon invaded all the neighbouring apartments, the whole of the Gallery of Apollo, and part of the Great Gallery of the Louvre.

"In 1796, the abundance of the works exhibited obliged the government to restore the *annual* exhibition.

"In its earliest years, this exhibition lasted only twelve days; afterwards, fifteen; then a month. In 1763, it was prolonged to five weeks, and since, to two months."¹

VII.—MUSÉE ROYAL DU LOUVRE.

The earliest commencement of the great Museum of the Louvre, as an express repository for works of art, cannot, with precision, be traced farther back than to the administration of the Marquis de Marigny, as

¹ DULAURE: *Histoire de Paris*, Quatrième édition, tom. viii. pp. 57-61.

director-general of the royal buildings, to which office he was appointed in 1754. Even then it appears to be chiefly noticeable for a collection, one hundred and twenty in number, of models of the fortified places in France, which was placed in the Great Gallery in 1755. But, "It is evident," says the Count de Clarac, "there were pictures also; for, in the same year, some by Raffaele were given thence to the Archbishop of Meaux."^m

The same authority adds that the Count d'Angivilliers, who was director-general from 1775 to 1789, formed the *project* of "bringing together all the fine works of painting and sculpture which the crown possessed, and of designating this collection the Museum."ⁿ

But the honour of converting this project into a reality was reserved for a statesman who was alike remarkable for his disinterested and inflexible patriotism and for his great misfortune—Jean Marie Roland de la Platière.

"In 1792, the minister Roland, authorised by the National Convention, appointed a commission of artists to select the pictures and marbles which were to become the nucleus of that admirable collection of which France is now justly proud. The opening of the Museum was subsequently fixed^o for the 10th of August, 1793, and five hundred and thirty-seven pictures of the greatest masters of the several schools were at once exhibited.

"The conquests of Bonaparte in Italy, and the treaty of Tolentino, rapidly enriched the Museum with a vast quantity of precious objects, so that it became necessary to enlarge the place of reception. . . . In the years ix.-x. [1800-1802], the Great Gallery of the Louvre was further adorned with eighty-five master-pieces of painting collected at Venice, &c."^p

At this period the number of pictures *exhibited* appears to have been 900; that of drawings (forming part of a much larger collection), 450; and of statues, 150. The Museum (then called *Musée Central des Arts*) was open to students six days in each *décade*, and to the public three days—but, to foreigners, any day of the nine; and the remaining day was devoted to the necessary cleansing.^q

In the year xii. [1803-4] the number of pictures is stated to be 1000; of drawings, 450; and of statues, &c. 250. At this period it was

^m *Musée de Sculpture Antique et Moderne*, par le Comte de CLARAC. Tom. i. p. 591.

ⁿ *Ibid.* p. 592.

^o By decree of the 27th July, 1793.

^p DEADDE, *Art. Musée* in *Encyclopédie des Gens du Monde*. Tom. xviii.

^q *Almanach National*, An x. Pp. 626, 627.

opened to students five days in each week (the old calendar having then been partially restored), and the remaining two days to the public.¹

In 1808, the official statement concerning the contents of the Museum, then called *Musée Napoleon*, is as follows :—"More than 1000 pictures of the French, Flemish, and Italian schools are exhibited. . . . There is, besides, a great number of pictures, marbles, &c. which will, in succession, augment the enjoyment of the public."²

In 1814, the number of pictures actually exhibited is stated to have been 1224.³ After Napoleon's abdication a large number were, as is well known, removed from Paris.

An official return, communicated by the British ambassador at Paris to Lord Palmerston, under date of August 31st, 1835, states the contents of the *Musée Royal du Louvre* to have been at that period as follows :—

"1, A collection of upwards of 1000 pictures of the French, Flemish, and Italian schools; 2, A collection of upwards of 900 statues, busts, &c. in marble or in bronze; 3, A numerous collection of Greek vases; 4, Upwards of 25,000 drawings, by masters of all the schools."

"The same edifice," it is added, "contains the *Musée Royal des Antiquités Egyptiennes et Grecques*, in which a large number of very valuable works of art have been collected."

"In the galleries of the Luxembourg palace is placed the *Musée Royal du Luxembourg*, which is devoted to the exhibition of the works of living artists purchased by the government."

The expenses of all the royal museums are defrayed out of the civil list, as are also those of the great *Musée Historique* of Versailles, founded

¹ *Almanach National*, An xii. Pp. 698, 699.

² *Almanach Impérial*, 1808. Pp. 782, 783. It would be hard to shew what was really the extent of these *unexhibited* stores. They were doubtless considerable; but a contemporary statement, that the pictures actually in the Louvre, in 1807, amounted in number to 3768, is utterly unworthy of credit. That statement is conveyed in the following words :—

"Il renferme actuellement 1498 tableaux des écoles étrangères.

270 „ de l'ancienne école Française.

2000 „ de l'école moderne.

28,000 „ dessins de différentes écoles.

4000 „ planches gravées.

3000 „ estampes, &c." — *Miroir de l'An-*

cienne et du Moderne Paris, . . . par L. PRUDHOMME. Tom. v. p. 342. (*Paris*, 1807. 12mo.)

³ DEADDE, *Art. Musée*, *ut supra*.

⁴ Réponses aux Questions adressées au Gouvernement Français sur les Musées. —Printed in the first Report from the Select Committee on the . . . British Museum. Appendix, p. 524. (*Sessional Papers of the Commons*, 1835. No. 479.)

by the present king. The Emperor Napoleon had formerly established at Versailles a collection of the works of living artists.

A museum of vast historical value, designated *Musée des Monumens Français*, was founded, in pursuance of a decree of the National Assembly, in 1790. It owed much—especially in respect of its admirable arrangement—to the indefatigable exertions of its director, M. Alexandre Lenoir. Shortly after the Restoration, this Museum was broken up. It was located in the Convent of the *Petits Augustins*, the site of which is now occupied by the *École Spéciale des Beaux Arts*.

VIII. EXPOSITION DE L'INDUSTRIE FRANÇAISE.

This periodical exhibition, which has given so powerful a stimulus to the artistic and manufacturing industry of France, is one of the many existing institutions which that country owes to the Revolution of 1789.

The first exhibition took place in the Champ de Mars on the *Fête de la République*, 22d Sept. 1798, under the direction of Count N. L. François de Neufchâteau, then Minister of the Interior, who appears to have originated the idea. Three exhibitions took place under the government of Napoleon, three under the Restoration, and three have been held since the Revolution of July—the last of them during the present year (1844) in a temporary building erected for the occasion. The cost of this last exhibition is said to have exceeded thirty thousand pounds sterling. A large number of medals and other honorary distinctions were bestowed on the most deserving exhibitors.

In 1798, the number of exhibitors was 110; in 1844, 3969. Under the present government the exhibition is made once in five years.*

This note, which has already exceeded its anticipated limits, will, it is thought, be most fitly closed with an abstract of so much of the French Budget, for the service of the year 1843, as relates to the encouragement and diffusion of the fine arts.

This Budget, it must be observed, is entirely independent of the sums assigned for the maintenance of the Museums of the Louvre, the Luxembourg, Versailles, &c., which are charged upon the civil list.

* VILLENEUVE and CARETTE: *Recueil des Lois*, &c. Vol. x. p. 1004, note. DULAURE: *Histoire de Paris*. Tom. ix. p. 128.

For an account of this important exhibition in the years 1834 and 1839 respectively, see Baron Charles DUPIN's *Rapport du Jury Central*, &c. 3 tom. (Paris, 1836-7. 8vo.); and the *Exposition des Produits de l'Industrie Française: Rapport du Jury Central*. 3 tom. (Paris, 1839, &c. 8vo.) A brief abstract of the former will be found in EDWARDS's *Administrative Economy of the Fine Arts in England*.—Appendix, pp. 365-368.

"Department of the Minister of the Interior:—"

I. SCHOOLS OF THE FINE ARTS.

	Francs.
1, Academy of the Fine Arts at Rome	110,000
2, Royal and Special School of the Fine Arts at Paris	115,000
3, Free Schools of Design, viz.	
Paris, for boys	22,000
" for girls	8,900
Lyons	10,000
Dijon	9,600
Assistance to other schools in the departments	4,000
	<hr/> 54,500

II. WORKS OF ART.

Works of art and casts	100,000
Purchase and carriage of marble for works of art. .	65,000
Medals to commemorate remarkable events, and other works	35,000
	<hr/> 200,000 *

III. ENCOURAGEMENTS.

Encouragements to the fine arts	175,000
Subscriptions to various works concerning the fine arts ..	136,000

*Department of the Minister of Public Instruction.**

INSTITUTE.

§ 4, Academy of the Fine Arts ^b	87,000
	<hr/> 877,500 or £35,100
Conservatoire, and schools of arts and trades	828,000
" for establishing pupils thereof	94,000
	<hr/> 922,000 or £36,808
For preservation of ancient historical monuments	600,000 or £24,000."

Addition to the Account of the Manufactory of the GOBELINS. § 267, ante.

"The first establishment of a manufacture of tapestries in France is due to Henry IV., and to his worthy minister, Sully. Letters-patent were issued in January 1607, for the establishment of such a manufactory ('*façon de Flandres*') in the Faubourg St. Germain, under the direction of Marc Comans and François La Planche. . . . It was only in November 1667, that Colbert gave to this manufacture a special protection and an assured existence, by placing it in its present locality,

* See *Projets de Lois pour la fixation des Recettes, et des Dépenses de l'Exercice* 1843. P. 374. (Paris, 1842. 4to.)

^a Part of a sum of 400,000 francs (16,000*l.*) assigned to "works of art, and decoration of public buildings."

^b See *Projets de Lois pour la fixation des Recettes, et des Dépenses de l'Exercice* 1843. P. 346.

^c Ibid. p. 420.

^d Independently of its share of the "expenses common to the five academies."

known long before under the name of *Gobelins*. This name has led into error nearly all who have written upon the origin of this manufacture. They have confounded it with another contiguous and patrimonial manufacture, originally devoted *merely to dyeing*, by a family of the name of Gobelin, established there as early as 1450. Jean Glucq . . . was proprietor of this manufactory when Colbert established that of the tapestries. . . . Glucq's manufacture continued separately."—*Notice sur la Manufacture Nationale de Tapisseries des Gobelins*. Par C. A. GUILLAUMOT, directeur de cette manufacture, &c. (Paris, An. viii. [1800.] 8vo. Pp. 5, 6.)

NOTE C, p. 239.

TABLE SHEWING THE PROGRESSIVE INCREASE OF VISITORS AT
THE BRITISH MUSEUM.

The British Museum was opened, according to the present regulations for public admission, on the 23d April, 1810.

The Townley Gallery, and the other parts of the Museum, three days in the week, viz. Mondays, Wednesdays, and Fridays, for the free admission of all persons of decent appearance, from whom nothing was required but the inscription of their names in a book kept for the purpose. There was no limit as to numbers, between the hours of ten and four (the time of shutting the house), which time now extends to seven in the evening, during the months of May, June, July, and August.

The number of persons who have visited the Museum,—exclusive of the readers, of the artists in the Gallery, and of the visitors to the Print-Room, for scientific purposes—during the respective years from 1808 to 1843, was as follows:—

Years.	No. of Persons.	Years.	No. of Persons.	Years.	No. of Persons.
1808 ..	15,390	1820 ..	62,543	1832 ..	147,896
1809 ..	15,197	1821 ..	91,151	1833 ..	210,495
1810 ..	29,152	1822 ..	98,801	1834 ..	237,666
1811 ..	27,479	1823 ..	89,825	1835 ..	289,104
1812 ..	31,309	1824 ..	112,804	1836 ..	383,157
1813 ..	25,030	1825 ..	127,643	1837 ..	321,151
1814 ..	33,074	1826 ..	123,302	1838 ..	266,008
1815 ..	35,581	1827 ..	79,131	1839 ..	280,850
1816 ..	40,500	1828 ..	81,228	1840 ..	247,929
1817 ..	50,172	1829 ..	68,101	1841 ..	319,374
1818 ..	63,253	1830 ..	68,802	1842 ..	547,718
1819 ..	53,614	1831 ..	75,164	1843 ..	517,440

To which, if the students that have visited the Reading-Room, the Print-Room, and the Gallery of Antiquities, for scientific purposes, be added, it will increase the number admitted in 1843 to 601,440.

ADDITIONAL NOTE D, p. 253.

ON THE ACQUISITION TO ENGLAND OF THE ORLEANS GALLERY.

It is recorded that, when the collection of King Charles the First came to be sold by order of the House of Commons in 1649, deputies from Spain, Sweden, and Flanders came to purchase, and actually carried out of the country the greater part of the invaluable treasures which formed that magnificent collection. The Spanish ambassador, Cardena, alone, purchased as many pictures and other valuables as, being conveyed to Corunna, required eighteen mules to carry them to Madrid.

But the consequences of the French Revolution of 1789 having brought a vast number of works of art into the market, which had for centuries decorated the altars of churches deemed inviolably sacred, or adorned the palaces of the great, as memorials of ancient wealth and splendour, England, in its turn, was again enriched by becoming the depository of the greater part of those treasures. The Duke of Orleans (Philip Egalité), in 1792, sold the pictures of the Palais Royal (485 in number): those of the Italian and French schools, for 750,000 livres; and those of the Flemish, Dutch, and German schools, for 350,000 livres. They were brought to London.

The principal part of that magnificent collection consisted of the Italian schools, which, together with those of the French school, were purchased by the late Mr. Bryan on the part of the late Duke of Bridgewater, the late Earl of Carlisle, and the late Duke of Sutherland (then Earl Gower), at the price of 43,000*l*.

When this purchase, which secured to England one of the most valuable acquisitions of modern times, was concluded, the three noblemen who had become its proprietors determined to select ninety-four of the pictures for their own private collections, and to sell the others by private contract.

To effect this purpose, the entire of the purchase (295 pictures) were exhibited in 1798 in rooms belonging to Mr. Bryan in Pall Mall, and at the Lyceum in the Strand.

The pictures reserved by the original purchasers were valued by Mr. Bryan at 39,000 guineas. Those sold by private contract during the exhibition produced 31,000 guineas; and the residue, sold afterwards by Mr. Cox, produced, together with the receipt of the exhibition, about 10,000*l*.

Thus a valuable collection of pictures was gratuitously acquired by the original English purchasers, as a bonus, and was a just reward to them for having secured these valuable works to Britain.

That portion of the Orleans Collection which consisted of the Flemish, Dutch, and German schools, was purchased, in 1792, by Mr. Thomas More Slade, for the late Lord Kinnaird, Mr. Morland, and Mr. Hammersly, in

conjunction with himself. They were 113 in number, and were, in 1793 sold in London by auction.

The Orleans Collection was next succeeded by that of the French minister, M. de Calonne, which consisted of 359 pictures. By the dispersion of the pictures of these two collections in England (says Waagen) a taste for fine pictures was increased in an astonishing manner, and succeeding years afforded the most various and rare opportunities of worthily gratifying this taste.

Scarcely was a country overrun by the French, when Englishmen, skilled in the arts, were at hand with their guineas.

While the English profited by the circumstances of the times to collect works of art in Italy, Belgium, Holland, and Spain, they by no means lost sight of France, where they had made such a splendid commencement of all their operations by the acquisition of the Orleans Gallery.

In proportion as the number of capital pictures which gradually came to England increased, the more did a taste for them spread, so that the demand becoming greater, the prices continued to rise. The natural consequence was, that whoever in Europe wished to sell pictures of great value sought to dispose of them in England. Accordingly, the number of pictures consigned to England became astonishingly great.*

NOTE E, p. 253.

SALE CATALOGUE OF THE SHAKSPEARE GALLERY.

So rapid was the sale of the tickets of Boydell's Lottery, that, on the day of the alderman's death, December 12th, 1804, at the age of eighty-five, not one of them remained unsold. The lottery was drawn 28th January, 1805. The principal prize was the Shakspeare Gallery, pictures, and estate, which fell to the lot of Mr. Tassie, modeller, of Leicester Square, who sold the property by auction. The following is a reprint of the sale catalogue, together with the prices the different works produced :—

FIRST DAY'S SALE,

Friday, May 17, 1805.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
10 10 0	Kirk . . .	1 Troilus and Cressida . . .	John Mehux, Esq.
5 15 6	Kirk . . .	2 The Moor-Nurse and Child . . .	Thomas Pares, Esq.
4 4 0	Edwards . . .	3 Valentine and Silvia . . .	— Gladstone, Esq.
4 4 0	K. Porter . . .	4 Volunnia and Virgilia . . .	John Mehux, Esq.
2 12 6	K. Porter . . .	5 Aufidius and Coriolanus . . .	— Crome, Esq.
13 13 0	Smirke . . .	6 The King rebuking Falstaff . . .	John Mehux, Esq.
7 17 6	Smirke . . .	7 Prince Henry's apology . . .	— Norman, Esq.
9 19 6	Westall . . .	8 Antonio conducted to prison . . .	— Crome, Esq.

* See BUCHANAN'S *Memoirs of Painting*. Vol. ii. pp. 240, *et seq.* (Lond. 1824. 8vo.); and *Works of Art and Artists in England*, by Dr. WAAGEN. Translated by H. E. Lloyd. Vol. I. pp. 48-50.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
11 0 6	Westall . . .	9 Bassanio and Portia . . .	John Green, Esq.
4 14 6	Hamilton . . .	10 Lady Grey supplicating King Edward for the restoration of her husband's lands . . .	— Crome, Esq.
4 14 6	Hamilton . . .	11 Queen Margaret and Suffolk . . .	— Crome, Esq.
10 10 0	Westall . . .	12 Henry VIII. and Archbp. Cranmer	Mr. Brown.
15 15 0	Westall . . .	13 Wolsey disgraced, and receiving the discovered Paper from Hen. VIII.	John Mehux, Esq.

Bas-Reliefs.

4 4 0	Hon. Mrs. Damer	14 Antony and Cleopatra . . .	— Bacon, Esq.
3 3 0	Hon. Mrs. Damer	15 Coriolanus's Triumphal Return . . .	— Bacon, Esq.

Pictures.

8 18 6	Fuseli . . .	16 Henry V. discovering the conspirators . . .	John Green, Esq.
7 7 0	Fuseli . . .	17 Puck, or Robin Goodfellow . . .	John Green, Esq.
	Wheatley . . .	18 Antonio, Hero, and Beatrice . . .	
5 16 6	Wheatley . . .	19 Barochio, Conrad, and Watchmen . . .	Mr. Brown.
9 9 0	Smirke . . .	20 Hotspur and Lady Percy . . .	Mr. Spackman.
10 10 0	Smirke . . .	21 Falstaff on the field of battle . . .	J. E. Steers, Esq.
5 5 0	Hamilton . . .	22 Queen Margaret and Prince Edward taken prisoners . . .	John Green, Esq.
5 15 6	Hamilton . . .	23 The Duke of York consulting with Salisbury and Warwick . . .	Mr. Brown.
7 17 6	Westall . . .	24 Queen Katherine attended by Griffith and Patience . . .	Mr. Salteri.
8 8 0	Westall . . .	25 The Ghost appearing to Hamlet in the Queen's chamber . . .	Michael Bryan, Esq.
11 11 0	Smirke . . .	26 Trinculo and Caliban . . .	Dr. Westrop.
9 9 0	Smirke . . .	27 Angelo and Isabella . . .	Michael Bryan, Esq.
5 5 0	Hamilton . . .	28 Mortimer and Richard Plantagenet in the Tower . . .	Mr. Salteri.
6 16 6	Hamilton . . .	29 Joan of Arc . . .	Dr. Westrop.
21 0 0	M. Brown . . .	30 Richard II. resigning the Crown to Bolingbroke . . .	Sir Charles Burrell.
10 10 0	Boydell . . .	31 The Interview in the Temple Gardens between the Earl of Somerset and Richard Plantagenet . . .	— Callender, Esq.
5 5 0	Boydell . . .	32 Desdemona justifying herself to the Council . . .	Thomas Pares, Esq.
12 1 6	Stothard . . .	33 The Meeting of Othello and Desdemona on the Platform at Cyprus . . .	Robert Bowyer, Esq.
30 9 0	Hamilton . . .	34 Rosalind discovering herself . . .	John Green, Esq.
25 4 0	Hamilton . . .	35 Cymbeline and Imogen . . .	Sir Charles Burrell.
42 0 0	Northcote . . .	36 King Edward with his Queen Elizabeth, and their Infant Prince . . .	Colonel Sneyd.
40 19 0	Westall . . .	37 The reception of Cardinal Wolsey at the Abbey at Leicester . . .	Robert Bowyer, Esq.
74 11 0	Smirke . . .	38 The examination of Conrad and Barochio . . .	Michael Bryan, Esq.
43 1 0	Smirke . . .	39 Falstaff examining Prince Henry . . .	John Green, Esq.
18 18 0	Wheatley . . .	40 Theseus and Hippolyta . . .	— Gladstane, Esq.
78 15 0	William Hodges	41 The forest of Arden with the wounded stag . . .	Sir Charles Burrell.
63 0 0	William Hodges	42 The Grove Scene before Portia's House, with Lorenzo and Jessica . . .	Mr. Newton.
21 0 0	Graham . . .	43 Othello and Desdemona . . .	Sir Charles Burrell.
21 0 0	Rigaud . . .	44 The death of Hotspur . . .	Thomas Pares, Esq.
17 17 0	Westall . . .	45 Lady Macbeth . . .	— Blachford, Esq.
106 1 0	Northcote . . .	46 Prince Arthur and Hubert in prison . . .	Miss Linwood.
24 3 0	Peters . . .	47 Mrs. Page and Mrs. Ford reading Falstaff's love-letters . . .	A. Paxton, Esq.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
40 19 0	Westall . . .	48 The Meeting of Hotspur, Worcester, Mortimer, and Glendower, at the Archdeacon's House, in Wales	John Green, Esq.
10 10 0	Rignaud . . .	49 The Discovery, from the Comedy of Errors	— Gladstane, Esq. — Gladstane, Esq.
17 17 0	G. Hamilton . .	50 Volumnia supplicating Coriolanus	W. Lygon, Esq. M.P.
52 10 0	Opie . . .	51 Talbot and the Countess in Auvergnies Castle	— Nicholson, Esq.
38 17 0	Fuseli . . .	52 The Ghost appearing to Hamlet	John Green, Esq.
40 19 0	Opie . . .	53 Juliet in the Trance	T. Pares, Esq.
21 0 0	Fuseli . . .	54 Macbeth and the Witches	— Gladstane, Esq.
12 12 0	Peters . . .	55 Cardinal Wolsey and Campion's visit to Queen Katharine	The Armourers and Braziers' Company.
113 8 0	Northcote . .	56 Richard II. and Bolingbroke's Entry into London	
1219 12 6			

SECOND DAY'S SALE,

Saturday, May 18, 1805.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
5 15 6	Howard . . .	1 Timon leaving Athens	William Fitch, Esq.
9 9 0	Howard . . .	2 Timon rewarding the Poets and Painters	John Fish, Esq.
9 9 0	K. Porter . . .	3 Pembroke, Salisbury, Bagot, and Falconbridge, discovering the body of Prince Arthur	Mr. Graves.
11 11 0	Westall . . .	4 Posthumus, Jachimo, and Philario	H. Tresham, Esq. R.A.
7 7 0	Westall . . .	5 The Ghost of Banquo appearing to Macbeth	Mr. Salteri.
8 18 6	Hamilton . . .	6 Ferdinand and Miranda	Dr. Westrop.
7 7 0	Hamilton . . .	7 Olivia, Viola, and Maria	— Forster, Esq.
5 15 6	Wheatley . . .	8 The Countess and Helena	J. Conway, Esq.
5 5 0	Wheatley . . .	9 The King, Helena, and Lords	Mr. Salteri.
9 9 0	Smirke . . .	10 King Lear, Kent, and Fool, entering the hovel	H. Tresham, Esq. R.A.
10 10 0	Smirke . . .	11 Lear, Cordelia, and Kent	— Crome, Esq.
2 12 6	Boydell . . .	12 Desdemona asleep	— Forster, Esq.
3 13 6	Boydell . . .	13 Othello and Desdemona	John Fish, Esq.
16 5 6	Fuseli . . .	14 Falstaff, Doll Tearsheet, Prince, and Poins, at the Boar's Head, in Eastcheap	W. Lygon, Esq. M.P.
13 13 0	Miller . . .	15 Masquerade Scene in Romeo and Juliet	The Armourers and Braziers' Company.
11 11 0	Downman . .	16 Rosalind giving the chain to Orlando	Mr. Solomons.
8 18 6	Boydell . . .	17 The Battle near Towton, in Yorkshire, between Henry VI. and Edward IV.	Mr. Salteri.
11 0 6	Tresham . . .	18 Antony, Cleopatra, and Attendants	— Atkins, Esq.
8 8 0	Hamilton . . .	19 Prospero, Miranda, and Ariel	— Atkins, Esq.
12 12 0	Tresham . . .	20 Cleopatra, Guards, and Attendants	John Fish, Esq.
5 15 6	Westall . . .	21 Lady Macbeth walking in her sleep	— Crome, Esq.
11 0 6	Westall . . .	22 Richard III. exposing his arm to the Council	Michael Bryan, Esq.
9 9 0	Smirke . . .	23 Rosalind, Celia, and Oliver	J. Conway, Esq.
9 9 0	Smirke . . .	24 The King of France, Cordelia, Goneril, and Regan	Mr. Woodburn.
9 9 0	Hamilton . . .	25 Sebastian, Oliver, and Priest	A. Paxton, Esq.
14 3 6	Hamilton . . .	26 Sir Toby, Sir Andrew, and Maria	John Green, Esq.
8 18 6	Westall . . .	27 The Witches in Macbeth	Michael Bryan, Esq.
10 10 0	Smirke . . .	28 Orlando and Adam	Michael Bryan, Esq.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
9 19 6	Westall . . .	29 Brutus and Strato . . .	Mr. Brown.
14 14 0	Durno . . .	30 Falstaff examining the Recruits . . .	John Green, Esq.
9 9 0	Durno . . .	31 Falstaff in disguise, led out by Mrs. Page . . .	J. Soane, Esq. R.A.
33 12 0	Miller . . .	32 King Edward hunting at Middleham Park, Yorkshire . . .	Colonel Sneyd.
57 15 0	Hopner . . .	33 Pisanio and Imogen at Milford Haven . . .	John Green, Esq.
42 0 0	Smirke . . .	34 Sir Hugh Evans, Pistol, Fenton, Mrs. Ford, and Mrs. Page, tormenting Falstaff in Windsor Park . . .	Thomas Pares, Esq.
44 2 0	Smirke . . .	35 The Examination of Froth and Clown by Escalus and Justice . . .	John Banister, Esq.
87 3 0	Hamilton . . .	36 Leontes looking at the statue of Hermione . . .	John Davenport, Esq.
42 0 0	Hamilton . . .	37 Hero fainting in the church . . .	John Davenport, Esq.
55 13 0	Fuseli . . .	38 Titania and Bottom in the wood, from the Midsummer Night's Dream . . .	Marq. of Buckingham.
43 1 0	Wheatley . . .	39 Polixenes and Camillo disguised at the Shepherd's cottage . . .	Mr. Newton.
54 12 0	Fuseli . . .	40 Titania and Oberon . . .	Marq. of Buckingham.
65 2 0	Romney . . .	41 The Infant Shakspeare . . .	Michael Bryan, Esq.
48 6 0	Northcote . . .	42 Mortimer and Richard Plantagenet in the Tower . . .	G. Stainforth, Esq.
15 15 0	Westall . . .	43 Cæsar's Ghost appearing to Brutus in the camp near Sardis . . .	W. Laforest, Esq.
16 16 0	Boydell . . .	44 Prince Henry taking the crown . . .	John Green, Esq.
17 17 0	Boydell . . .	45 Prince Henry's apology . . .	John Green, Esq.
47 5 0	Wheatley . . .	46 Ferdinand and Miranda playing at chess . . .	H. Donaldson, Esq.
105 0 0	Northcote . . .	47 The Princes smothered in the Tower . . .	P.W. Baker, Esq. M.P.
55 13 0	Opie . . .	48 Leontes directing Antigonus to take away the infant Perdita . . .	G. Stainforth, Esq.
52 10 0	Northcote . . .	49 The Battle near Sandal Castle and Wakefield, with the death of Edmund, earl of Rutland . . .	John Green, Esq.
19 19 0	Opie . . .	50 Bolingbroke consulting the Spirits . . .	Robert Bowyer, Esq.
22 1 0	Fuseli . . .	51 Lear turning away Cordelia . . .	John Green, Esq.
23 2 0	Peters . . .	52 The Procession of Henry VIII. with the infant princess Elizabeth . . .	H. Tresham, Esq. R.A.
31 10 0	Barry . . .	53 Lear with the body of Cordelia . . .	John Green, Esq.
42 0 0	Stothard . . .	54 Masquerade Scene in Henry VIII. . .	W. Lygon, Esq. M.P.
69 6 0	Wright . . .	55 Prospero's Cell, with the vision . . .	Earl of Balcarras.
131 5 0	West . . .	56 Ophelia appearing before the King and Queen* . . .	— Felton, Esq.
252 0 0	Smirke . . .	57 Shakspeare's Seven ages . . .	Nath. Bailey, Esq.

1767 13 6

THIRD DAY'S SALE,

Monday, May 20, 1805.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
8 8 0	Ibbetson . . .	1 Katherine, Petruchio, and Hortensio . . .	Mr. Newton.
13 2 6	Ibbetson . . .	2 Katherine, Petruchio, and Grumio . . .	Mr. Newton.
7 17 6	Woodford . . .	3 Tamora, Lavinia, Demetrius, and Chiron . . .	A. Paxton, Esq.
14 3 6	Hamilton . . .	4 Leontes and Hermione . . .	John Green, Esq.
15 15 0	Hamilton . . .	5 Paulina, Child, Leontes, and Antigonus . . .	John Green, Esq.
9 19 6	Rigaud . . .	6 The Interview between Romeo and Juliet . . .	John Green, Esq.

* This picture was purchased by Mr. Felton, for the Museum at Philadelphia.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
8 8 0	Stothard . . .	7 Valentine, Protheus, Silvia, and Julia	T. Phillips, Esq. A. J. Soane, Esq. R.A.
6 16 6	Hamilton . . .	8 Richard II.'s return from Ireland	
10 10 0	Hamilton . . .	9 The Duke and Duchess of York and Aumerle	H. Tresham, Esq. R.A. John Green, Esq.
9 19 6	Westall . . .	10 Imogen in bed	T. Hammersley, Esq.
16 16 0	Westall . . .	11 Imogen in boy's clothes	
13 2 6	Wheatley . . .	12 Dull, Holofernes, Sir Nathaniel, Janquenetta, and Costard	J. Conway, Esq.
9 9 0	Wheatley . . .	13 The Princess and Ladies, from Love's Labour Lost	— Gladstone, Esq.
94 10 0	Northcote . . .	14 The Murdered princes	P.W. Baker, Esq. M.P.
215 5 0	Sir J. Reynolds	15 Puck, or Robin Goodfellow	— Rogers, Esq.
25 4 0	West . . .	16 Orlando and Oliver*	— Felton, Esq.
84 0 0	Wright . . .	17 Antigonus torn by the bear	— Gooden, Esq.
30 9 0	Smirke and Far- rington	18 The Prince and Poins robbing Falstaff	John Green, Esq.
39 18 0	Smirke . . .	19 A Scene from the Taming of the Shrew—Sly with the Attendants	— Allen, Esq.
8 8 0	Westall . . .	20 Antony weeping over the body of Cæsar	John Green, Esq.
12 12 0	Westall . . .	21 King Henry before the gates of Harfleur	Mr. Graves.
7 17 6	Wheatley . . .	22 A Scene from the Comedy of Errors	John Green, Esq.
11 0 6	Wheatley . . .	23 The Duke of Ephesus, from the Comedy of Errors	— Page, Esq.
26 5 0	Smirke . . .	24 Caius discovering Simple in the closet	Dr. Westrop.
12 12 0	Smirke . . .	25 Evans's examination of William	G. Stainforth, Esq.
19 8 6	Hamilton . . .	26 The Shepherd's cot, from the Winter's Tale	Mr. Newton.
5 15 6	Hamilton . . .	27 Desdemona and Othello	Thomas Pares, Esq.
23 2 0	Smirke . . .	28 Abhorson, Clown, and Provost	Michael Bryan, Esq.
29 8 0	Smirke . . .	29 The Inn Yard, with Gadshill and Carriers	George Nicol, Esq.
19 8 6	Westall . . .	30 Ophelia	Dr. Westrop.
22 1 0	Westall . . .	31 King Philip, Constance, and Lewis, from King John	Michael Bryan, Esq.
21 0 0	Smirke . . .	32 Falstaff under Hearn's Oak, with Mrs. Ford and Page	— Page, Esq.
13 2 6	Smirke . . .	33 Juliet and her Nurse	G. Stainforth, Esq.
53 11 0	Hamilton . . .	34 A Scene from Twelfth Night	The Armourers and Braziers' Company.
43 1 0	Hamilton . . .	35 A Scene from Love's Labour Lost	Mr. Newton.
52 10 0	Wheatley . . .	36 Katherine and Petruchio leaving Baptista's house	W. Smith, Esq. M.P.
54 12 0	Wheatley . . .	37 A Scene from All's Well that ends Well	W. Smith, Esq. M.P.
47 5 0	Kirk . . .	38 The Duke discovering himself, a Scene from Measure for Measure	John Green, Esq.
16 16 0	Ramberg . . .	39 Olivia, Maria, and Malvolio	John Green, Esq.
73 10 0	A. Kauffman . . .	40 Diomedes, Cressida, Troilus, and Ulysses	William Burrell, Esq.
22 1 0	Fuseli . . .	41 Prospero, Miranda, Caliban, and Ariel	John Green, Esq.
64 1 0	A. Kauffman . . .	42 Valentine, Protheus, Silvia, and Julia	John Green, Esq.
53 11 0	Romney . . .	43 Cassandra raving	C. Greville, Esq.
57 15 0	Peters . . .	44 Hero, Ursula, and Beatrice	G. Stainforth, Esq.
43 1 0	Peters . . .	45 Falstaff in the buck basket	G. Stainforth, Esq.

* This picture was purchased by Mr. Felton, for the Museum at Philadelphia.

Sold for £. s. d.	Painters.	Pictures.	Purchasers.
69 6 0	Smirke . . .	46 Ann Page inviting Master Slender to dinner . . .	W. Smith, Esq. M.P.
42 0 0	Smirke . . .	47 Shylock, Jessica, and Launcelot . . .	W. Smith, Esq. M.P.
37 16 0	Kirk	48 Lavinia pursuing Lucius . . .	John Green, Esq.
530 5 0	Sir J. Reynolds	49 The death of Cardinal Beaufort . . .	Earl of Egremont.
32 11 0	Opie	50 Timon giving gold to Phrynia and Timandra . . .	John Green, Esq.
210 0 0	Northcote . . .	51 Romeo, Juliet, and Paris, in the tomb of the Capulets . . .	G. Stainforth, Esq.
78 15 0	Northcote . . .	52 The Interview of the young princes in London . . .	William Burrell, Esq.
100 16 0	Tresham . . .	53 Antony and Cleopatra . . .	W. Smith, Esq. M.P.
52 10 0	Romney	54 Prospero and Miranda . . .	John Green, Esq.
215 5 0	West	55 King Lear in the storm* . . .	— Felton, Esq.
378 0 0	Sir J. Reynolds	56 Macbeth and Witches . . .	— —, Esq.
	Banks	57 The Apotheosis of Shakspeare.	
3194 12 6		This fine piece of sculpture, for which the late Mr. Banks was paid five hundred guineas, is reserved by Mr. Tassie (the fortunate proprietor of the Gallery) to be presented for a Monument over the remains of the venerable Alderman Boydell. This handsome offer has been accepted by the family.	

AMOUNT OF EACH DAY'S SALE.

First Day, Friday, May 17	£1219 12 6
Second Day, Saturday, — 18	1767 13 6
Third Day, Monday, — 20	3194 12 6
Total	£6181 18 6†

"This," says an account of Boydell's lottery in the *Projector*, No. XLII. reprinted in the *Gentleman's Magazine*, Vol. LXXV. p. 213, "was indeed a lottery, to which none of the objections usually advanced against that financial measure in general could with any propriety be applied. It endangered no man's morals and encouraged no dreams of avarice in low minds. We have heard of no labourers who have pawned their tools that they might have a chance to possess paintings or prints. No mechanic has starved his children, and no wife has defrauded her husband, to illustrate their hovel with scenes of Shakspeare or of Milton; and no footman has robbed his master or taken to the highway that he might decorate his garret with the Houghton Collection or the works of Hogarth.

"Money was so entirely out of consideration that, except in the solitary instance of the gallery, it entered into no man's head that he could purchase the means of any gratification but what was connected with taste and liberality.

"For once, therefore, we have seen a lottery of 22,000 tickets begun and ended without any advantage accruing to pawnbrokers, thief-takers, or gaolers,

* This picture was purchased by Mr. Felton, for the Museum at Philadelphia.

† The British Institution purchased, for 4500*l.*, the lease of the Shakspeare Gallery.—See *Gent's Mag.* 1805. Part II. P. 747.

almost the only persons who are said to be gainers by a mode of raising money, to which, upon these accounts, let us hope government has recourse rather from necessity than choice."

It should be borne in mind that, at the period to which this extract refers, several lotteries in a year received the sanction of government.

NOTE F.

LIST OF MEMBERS OF THE FREE SOCIETY OF ARTISTS,
Omitted at p. 127.

The following were the signatures to the Deed of the Free Society of Artists, enrolled in the Court of King's Bench, Hilary Term, 1763 (No. 154):—

W. Bellers.	J. Clayton.	T. Swaine.
R. Leigh.	E. Stevens.	G. James.
J. Finlayson.	D. Dodd.	J. A. Gresse.
Art. Devis.	N. Smith.	J. George.
John Williams.	W. King.	J. Fougerson.
R. Chambers.	G. Bickham.	J. Butler.
T. Payne.	E. Hodgson.	J. Scouler.
W. Pether.	J. Gandon.	J. Parker.
H. Millington.	W. Smith.	M. Mollian.
John Hall (Engraver).	G. Smith.	B. Racksbrow.
T. Keyse.	J. Smith.	J. Brewer.
P. Dermott.	R. Crosse.	S. Summers.
P. Barraud.	J. Bacon.	J. Gardner.
J. Hood.	W. Woollett (Engraver).	H. R. Morland.
W. Parry.	S. Turner.	J. Moore.
W. Tomkins.	D. Bond.	J. Stuart.
R. Pranker.	J. Mortimer.	T. Scheemaker.
A. Vandermijn.	G. Romney.	T. F. Vandermeulen.
S. Harvey.	W. Daniel.	A. Morcati.
R. Terry.	R. Cooper.	J. Runciean.
T. Redmond.	T. Pingo.	T. Allen.
F. Allamet (Engraver).	L. Pingo.	R. Wilkins.
A. Carpentiers.	T. Banks.	N. Brown.
F. Vandermijn.	J. Edwards.	R. Baldwin.
J. H. Schaak.	J. Williams.	C. Phillips.
C. Stuart.	P. Pailton.	R. Beesly.
D. Serres.	J. Basire (Engraver).*	J. N. Smeasters.
W. Parrs.	J. Mason (Engraver).	T. Simpson.
A. Carpenter.	T. Mitchell.	S. Elmer.
R. Pyle.	A. Brunias.	C. Barber.
J. Scott.	F. Towne.	J. Cartwright.
J. Cuenot.	R. Roper.	F. S. Ward.
N. Read.	J. Walsh.	J. Trought.
J. Donaldson.		

* Mr. Basire appears to have acted as secretary of this society.

NOTE G.

A CHRONOLOGICAL AND HISTORICAL VIEW OF THE RISE AND PROGRESS OF EXHIBITIONS OF MODERN WORKS OF ART IN LONDON;

SHewing

THEIR INFLUENCE UPON THE MORAL AND SOCIAL POSITION OF THE RISING COMMUNITY OF BRITISH ARTISTS.

A Private Academy, of one kind or other, for the study of drawing, appears to have existed in London from 1711. Sir Godfrey Kneller presided over the first of which mention is made. That having ceased to exist, in 1724, Sir James Thornhill established one at his own residence. Sir James died in 1734, and Hogarth having become possessed of his "neglected apparatus," established an Academy in St. Peter's Court, St. Martin's Lane, at which most of the British artists of the reign of George the Second, and of the early part of the reign of George the Third, received the rudiments of their professional education.

In 1740, the Foundling Hospital, then of rising celebrity, and deemed of great national importance, induced Hogarth to present to that establishment a portrait of its founder, Captain Coram. This example of liberality was soon followed by other artists. The attractiveness of this public exhibition, probably the first ever made of British works of art, demonstrated to the artists that they possessed in common the means of raising themselves from the obscurity in which they then lived, by making exhibitions of their works.

In consequence, a general meeting of artists was held at the Turk's Head, Gerrard Street, Soho, on the 12th of November, 1759, when they resolved to establish an annual exhibition, to charge one shilling as the price of admission, and to appropriate the profits to raising a charitable fund, for the protection of decayed artists, and a committee was appointed to carry the resolutions of the meeting into effect.

The first exhibition was opened at the great room of the Society of Arts, then opposite Beaufort Buildings, in the Strand, from the 21st of April to the 12th of May, 1760. But the Society having objected that money could not be charged for admission to their establishment,

the public was admitted gratis, and sixpence charged instead for the Catalogue, of which 6582 copies were sold; and thus was raised by British artists the first money they ever possessed in common. From the close of this exhibition, the committee appointed by the general meeting to give practical effect to its resolutions, appears to have shaken confidence in the community, by an attempt made to divert their common property from its original purpose. A few withdrew from the many, and in the spring of 1761, the artists, thus divided, established two annual exhibitions. The most numerous and distinguished body exhibited at the great room in Spring Gardens; and the seceders commenced exhibiting in the room of the Society of Arts, in which the original exhibition had been made, and constituted themselves into a Society of Provident Care, supported by the revenue of exhibitions of their works, which Society was enrolled in the Court of King's Bench.

In 1768, the arts of painting, sculpture, and architecture, were connected with the crown by the formation of the ROYAL ACADEMY, the constitution of which established an annual exhibition; and required that all candidates for the countenance of the crown, through academic honours, should send their works there to be exhibited, and that they should not belong to, nor exhibit with, any other society of artists in London. In consequence, the artists, with the hope of obtaining honours which were otherwise denied them, abandoned the original Societies. And thus the germ of provident care and mental independence was rooted out of the national character of British artists, by the acquisition, on the part of the Royal Academy, of the revenue of exhibiting the works of all the painters and sculptors of the kingdom.

1866

1866

1866

NOTE G.

CHAPTER VI.

GENERAL SUMMARY OF THE PRECEDING HISTORICAL SKETCH OF THE
PATRONAGE OF BRITISH ART — RETROSPECT OF THE FACTS WHICH
HAVE BEEN ADDUCED IN ILLUSTRATION OF THE CHARACTER AND
CONSTITUTION OF THE ROYAL ACADEMY, AND OF THE CONSEQUENCES
OF ITS ESTABLISHMENT AS AFFECTING THE MORAL AND ECONOMICAL
POSITION OF BRITISH ARTISTS.

"THE highest value of the arts of design consists, not in their power to minister to the luxury and splendour of the few, but in their eminent capability to promote the fitting culture and education of all,—to contribute to what Milton calls 'the breeding and cherishing into a people of the seeds of virtue and public civility.'"—EDWARD EDWARDS: *The Administrative Economy of the Fine Arts in England*. (Lond. 1840.) Pp. 340-347.

CHAPTER VI.

THE summary given in the fourth chapter,—extending to the period when the arts were taken under the nominal protection of the crown,—sets forth, that the revenue which resulted from the favourable consideration bestowed on exhibitions of modern works by the uneducated taste of the million, had spread a very beneficial influence over the character and position of the entire community of British artists; and that, foremost amongst those beneficial results, was the charitable fund projected by the first exhibitors; and afterwards,—what was far more important, from the tendency of its principles to sustain the national character of British artists above the degradation of pauperism,—the Free Society, enrolled in the Court of King's Bench.

And the whole current of events in the rise and progress of British art and patronage, recorded up to the same period in the preceding pages, is presumed to be conclusive evidence that the leading artists lived in the midst of neglect, and sought to emancipate themselves by obtaining the patronage of the crown.

They were themselves distinguished by talents and by genius, which had been cultivated in the private academy of St. Martin's Lane, and improved by travel. But they aimed at establishing a Royal Academy for the future education of artists, as though their own false position had been occasioned either by deficiency of talent or by deficiency of numbers; instead of its having been the combined result of

the absence of education in art amongst the people, of the fashion amongst the wealthy for the exclusive collection of ancient works, and of the want of knowledge on the part of those who ruled the State, as to the value of native talent in art to a great and commercial people.

Not one of these, the real causes of the degradation of art and artists in Britain, was the project of the leading artists for placing themselves at the head of a Royal Academy, calculated to remove. On the contrary, an increase, under the sanction of the crown, in the *number* of artists, could only tend, whilst the new establishment conferred distinctions on the few who might preside over it, to add to the general degradation of the many.

But, as nothing appeared on the part of the crown, the government, or the wealthy and powerful of this great nation, having any tendency to cherish art from patriotic motives, and as there was no reasonable hope of its being generally employed among the people until they became educated into a sense of its value, and assigned to talent that rank which it had acquired in other countries, it cannot be surprising that the project of the leading artists should appear to have been bounded by considerations of personal rather than of national advantages.

George the Third had reigned eight years without having given one commission to either of the great painters by whom that portion of his reign was adorned, when, at length, notwithstanding so many attempts made in other countries to rear the arts by means of royal academies had failed, the king accorded to the artists the object of their long desire.

But his majesty, instead of charging one of his responsible advisers either to engage the assistance of parliament in support of the project—so that the people might have been made sensible of the public value of the arts,—or otherwise to develop its fullest capabilities, and to protect the rights of genius, confided all the national and personal interests of Britain in the rising arts to Mr. West, and to Messrs. Chambers, Moser, and Cotes, who were

thus enabled, by placing themselves at the head of a Royal Academy, to acquire distinctions for themselves and their friends; thereby consummating their favourite project, without the arts having acquired through this royal patronage either of those influences so essential to the production of any national advantage, viz. the diffusion of a knowledge of art amongst the people, and public employment for genius whenever *and wherever* it might arise.

It is, however, in evidence, that the alleged intention of the king was to patronise the arts, and "not to give encouragement to one set of men more than another;"¹ and, also, that the Royal Academy repeatedly proclaimed itself to be "supported by royal munificence."²

Yet, notwithstanding these allegations, the Royal Academy did, in fact, deny to all artists but those who contributed their works to its exhibition, and to all artists without exception, who belonged to any other society of artists in London, the capacity even of becoming candidates for the countenance of the crown through academic honours.

Nor was this blow struck merely at the free exercise of the right of British artists to control the revenue arising from the exhibition of their own works; for they were also denied any voice as to the places in the Academy's exhibition that might be assigned to them.

The moral influence of the sacrifice exacted for the mere chance of acquiring that which is presumed to be the bare right of merit alone, must, of necessity, be bad. But for exhibitors to have no voice by representatives in the hanging committees, and, consequently, no check over them by responsibility, is to place in danger alike the reputation of the artist and the sale of his works. This fact is so well known, that Sir Martin A. Shee says, "Two hostile generals can-

¹ See the king's reply to the petition of the Incorporated Society, quoted at p. 135, *ante*.

² See the Advertisement prefixed to the Academy's *Catalogue*, quoted at p. 172, *ante*.

not manœuvre with more dexterity to gain an advantageous position in the field, than two rival painters to secure the most conspicuous place in an exhibition-room. Invention is exhausted in concerting new peculiarities of picture and frame, to secure at once priority of impression and distinction of place; and the spectator, who sometimes wonders at the awkward arrangement of an exhibition, is not aware that works are placed there, like men upon a chess-board, not by fancy or taste, but by design and stratagem."³

It may, therefore, surely be questionable whether the moral influence of those laws and regulations of the Royal Academy, which enabled it to overthrow the Incorporated Society, to root up the germ of mental independence existing in the Free Society, and to acquire for its own support the revenue of exhibiting the works of all the painters and sculptors of the kingdom, was practical manifestation of that royal "munificence" on which the Academy proclaimed itself to be based; or, of the avowed intention of the king "to encourage the arts, without giving preference to one set of men more than another;" or whether it was not, on the contrary, the practical manifestation of a total disregard of the rights of mental power, for the protection of which a royal establishment might well have been raised.

Such, however, appear to have been the means by which the Royal Academicians worked their own will; and such, ultimately, was the influence of the institution which they organised upon the gradually increasing body of British artists, that the loss of that revenue which the Academy had acquired threw them back, morally and socially, into the position from which its possession had once raised them.

And the Academy having thus acquired all their means of preserving amongst themselves for the days of superannuation the fruit of that germ of provident care and independence which, during thirteen or more years, they had

³ *Elements of Art.* Canto V. Pp. 302, 303; note.

cherished with the fondest solicitude in the Free Society,⁴ gave back, in charity, among such of them as were in need, and presented the necessary petitions, the sum of one hundred pounds per annum.⁵

Thus it appears that the arts were connected with the crown, by raising an aristocracy of artists on a school of art, without providing employment, even for genius as it arose among the students; and by monopolising, for the support of the royal establishment, the whole of that source of wealth which morally belongs to all British artists in common—*i.e.* the profits of exhibiting their own works.

It cannot be questioned that the Royal Academy has counted amongst its members the most distinguished British artists of their time; but whether these have been the fruit of academical culture, or whether, already possessing that genius and knowledge which had been developed in their respective localities throughout Britain, they were attracted to the royal establishment by the honours it imparts, the reader must judge from the records to be found of their lives. But it should always be borne in mind that, ere the Academy arose, Hogarth, Wilson, Reynolds, Gainsborough, West, Bacon, Nollekins, Chambers, Stuart, Strange, Woollett, Earlom, and others, adorned the country,—all of whom flourished within a period of about thirty years;—and that, as Sir M. A. Shee says, “Painting is a craft and mystery not to be acquired by apprenticeship. Most of the

⁴ It should be recollected by those persons who look critically at the constitution of this Society, that it arose under all the disadvantages of ignorance and inexperience of those data on which societies raised more recently, and having the same objects in view, have been based. At that time, Dr. Price's *Tables* were not calculated.

⁵ “And, still further, one hundred pounds charity was given away by the Academy, through the hands of its executive serviceable instrument, the President and Council. The said executive instrument was directed and governed in the distribution of that charity by the discretionary consideration of the majority of the recommendatory letters of the several academicians, or the pressing necessities of the poor claimants stated in those letters.”—BARRY'S *Letter to the Society of Dilettanti*. (1799.) App. p. 203.

eminent painters of the present day were self-taught, and the ablest masters of the past will not be found amongst those who studied in the celebrated schools of Italy, but amongst those who formed them.

"Sound principles," he continues, "are to be acquired by the study of fine works only and the contemplation of nature. What you cannot learn from his pictures the painter will in vain endeavour to impart. A facility of managing the pencil is soon acquired by practice—instruction on this head is a go-cart to a child, and he who cannot learn to walk without such assistance may be assured that his genius is of a rickety constitution, and deficient in the vigour necessary for the journey he would undertake. . . .

"In art nothing can be justly termed knowledge but that which we have made our own by observation and experiment. The candid painter, who only is worthy of giving instruction, will confess that he has but little to impart. He cannot inoculate his taste, or transfuse his feelings. Whatever he values in himself he knows to be beyond the power of words to communicate; what he possesses he knows to have been obtained by self-effort, and to be attainable by no other means."⁶

Fuseli says, to the same effect: "We have now been in possession of an academy more than half a century, all the intrinsic means of forming a style alternate at our command, professional instruction has never ceased to direct the student, premiums are distributed to rear talent and stimulate emulation, and stipends are granted to relieve the wants of genius and finish education. And what is the result? If we apply to our exhibition, what does it present in the aggregate but a gorgeous display of varied powers condemned, if not to the beasts, at least to the dictates of fashion and vanity? What, therefore, can be urged against the conclusion that, as far as the public is concerned, the art is sinking, and threatens to

⁶ *Elements of Art.* Canto I. Pp. 14-16; note.

sink still deeper, from the want of demand for great and significant works? Florence, Bologna, Venice, each taken singly, produced in the course of the sixteenth century alone more great historic pictures than all Britain taken together from its earliest attempts at painting to the present time."⁷

That the connexion of the arts with the crown comprehended no attempt at diffusing among the people the intellectual and moral advantages of an acquaintance with historical art, is rendered evident by the events narrated in the preceding pages ;⁸

That it did not, by establishing local schools, or otherwise, infuse the powers of art into British manufactures, so as to enable them to rival the productions of other countries,

⁷ FUSELI'S *Lectures*, delivered at the Royal Academy. Lecture xii. (London, 1830. 4to.) Fuseli says also in the same lecture, "The effect of honours and rewards has been insisted on as a necessary incentive to artists; they indeed, ought to be, they sometimes are, the result of superior powers; but accidental or partial honours cannot create genius, nor private profusion supply public neglect. No genuine work of art ever was, or ever can be produced but for its own sake. If the artist do not conceive to please himself he never will finish to please the world." The reader will find other opinions of eminent men on the subject of academies quoted in the notes at pp. 196, 240.

⁸ Exception should, perhaps, be made in favour of the sanction accorded by the crown to the proposition of the artists to decorate St. Paul's Cathedral with pictures, from fifteen to twenty feet high, *at their own expense*. (See pp. 217-220, *ante*). Compare Barry: After saying that patronage and encouragement have been shamefully wasted in defacing every species of national worth, he continues:—"In the last reign, to use the words of one of the greatest ornaments this country has to boast, it appears from the Report of the Committee for inquiry into the conduct of Robert, Earl of Orford, that no less than fifty thousand, seventy-seven pounds, eighteen shillings, were paid to authors, and printers of newspapers, such as Free Britons, Daily Courants, Corn-cutters' Journals, Gazettes, and other political papers, between Feb. 10, 1731, and Feb. 10, 1741; which shews the benevolence of one great minister to have expended for the current dulness of ten years, double the sum that gained Louis XIV. so much honour during a reign of seventy, in annual pensions to learned men all over Europe. Our religious distractions in the

in point of taste, has also been demonstrated by facts, developed much more recently⁹ than the period to which this summary refers ;

And that it treated the arts merely as luxuries for the wealthy, without even the most remote aim at calling forth their highest capabilities for the national honour, appears to be rendered unquestionable by the notorious absence of public and national commissions to artists generally, and by the evidence which has been herein advanced of the especial neglect of engraving—whose very essence is expansion and diffusion,—and of that peculiar treatment of its professors,

reign of Charles I., and the succeeding Stuarts, and the (perhaps necessary) party enterprise since, have, either for their own furtherance, or opposition to their rivals, almost wholly absorbed the public attention, and have been such an occupation to all our leading men and great families, as left the arts little to expect, either from their taste or munificence.”—BARRY’s *Lectures*, Lecture i. (*Works*, Lond. 1809, 4to. p. 377).

⁹ “ In taking a general view of the subject before them, the Committee advert with regret to the inference they are obliged to draw from the testimony they have received, that, from the highest branches of poetical design down to the lowest connexion between design and manufactures, the arts have received little encouragement in this country. The want of instruction in design among our industrious population, the absence of public and freely open galleries containing approved specimens of art, the fact that only recently a National Gallery has even been commenced among us, have all combined strongly to impress this conviction on the minds of the members of the Committee. In many despotic countries far more developement has been given to genius, and greater encouragement to industry, by a more liberal diffusion of the enlightening influence of the arts. Yet, to us, a peculiarly manufacturing nation, the connexion between art and manufactures is most important ; and for this merely economical reason, were there no higher motive, it equally imports us to encourage art in its loftier attributes ; since it is admitted that the cultivation of the more exalted branches of design tends to advance the humblest pursuits of industry, while the connexion of art with manufactures has often developed the genius of the greatest masters in design.

“ The want of instruction experienced by our workmen in the arts is strongly adverted to by many witnesses. This deficiency is said to be particularly manifest in that branch of our industry which is commonly called the fancy trade ; more especially in the silk-trade ; and most of

which first cuts them off from the family of artists, and then compassionately assigns to six associate engravers of the Academy, seats behind the Academicians—from which none, whatever their merit, are to advance—as if to impress upon their minds the position of deference they ought to hold in all intercourse between themselves and the professors of all the other branches of the liberal arts.

Various and very contradictory statements have been authoritatively put forth at different times by the Royal Academy as to its own character and position. At one time its secretary, Mr. Howard, represents it as a “pri-

all, probably, in the riband manufacture. Mr. Martin, the celebrated painter, complains of the want of correct design in the china trade; Mr. Papworth, an eminent architect, of its absence in the interior decorative architecture of our houses, and in furniture: hence the adoption of the designs of the era of Louis XV., commonly dignified with the name of Louis XIV., a style inferior in taste and easy of execution. To a similar want of enlightened information in art, Mr. Cockerell attributes the prevailing fashion for what is called the Elizabethan architecture; a style which, whatever may be the occasional excellencies of its execution, is undoubtedly of spurious origin.

“This scanty supply of instruction is the more to be lamented, because it appears that there exists among the enterprising and laborious classes of our country an earnest desire for information in the arts. To this fact, Mr. Howell, one of the factory-inspectors, has borne ample testimony. Mr. Morrison, a member of the House of Commons, has given evidence to the same effect. The ardour for information is apparent in Birmingham, Sheffield, and in London; and the manufacturing workmen in the neighbourhood of Coventry have, to their great honour, specifically petitioned the House of Commons for instruction in design.

“It has too frequently, if not uniformly, occurred, that the witnesses consulted by the Committee have felt themselves compelled to draw a comparison more favourable, in the matter of design, to our foreign rivals, and especially to the French, than could have been desired, either by the Committee or the witnesses.”—*Report from the Select Committee on Arts and their connexion with Manufactures*, 1836, pp. 3, 4. (Sessional Papers of the Commons, No. 568.)

The evidence before this committee of Mr. Jobson Smith, manufacturer, of Sheffield, and of Mr. Wyon, R.A., die engraver, relative to our productions at Birmingham, are perhaps still more decisive.

vate society" enjoying exclusive privileges under royal protection, rather than as a body acting for public objects, and holding itself responsible to 'public opinion and control.'¹⁰ At another time Sir M. A. Shee, when speaking of the Academy's Exhibition, describes that body as "a public institution" in the following terms:—"Whatever," he says, "may be its influence upon the arts or the artist, the Exhibition is the support of the Academy. With a disinterestedness unexampled in any other age or country, a body of artists have combined their efforts, and devoted the fruit of their labours, not (as the promoters of other exhibitions have justifiably done¹¹) to their own emolument, but to the maintenance of a public institution, which ought rather to have supported them than to have been supported by them."¹²

¹⁰ In 1834, Mr. Howard, Secretary to the Royal Academy, who, it is presumed, having at that time performed the duties of his office during twenty-four years (he having been elected to it in 1810), knew well, not merely the constitution of the royal establishment, but also the pulsation of every member, and to all that relates to its affairs, gave evidence before the Select Committee on Official Houses. From the Report of which Committee the following is an extract:—

"Do you conceive that the public have any control over the Royal Academy?"

'I conceive not; for we have never had any funds from the public.'

'What objection could there be to your being under the control of the public, who are so much interested in every thing relating to the arts?'

'I conceive, if it is put under the superintendence of government, the government should pay its expenses; because, in all other societies, the artists derive the profits of their exhibitions.'

'Would it be very detrimental to the Royal Academy if the public were to take that sort of concern and appoint the officers?'

'I conceive so; for, at present, we are under the superintendence and control of the king only: he confirms all appointments. In fact, it is a private society, but that it supports a school that is open to the public.'"
—*Second Report of the Select Committee on Official Houses*, 1834. (Sessional Papers of the Commons, No. 558.) Question 922.

¹¹ This was written about the time the Water-Colour Exhibitions were established.—See ADDITIONAL NOTES B and C at the end of this chapter.

¹² *Elements of Art*. Canto V. Pp. 305, 6; note.

More recently, Mr. Howard affirmed (in his examination before the Select Committee of 1836 on Arts and Manufactures), that "it is not true, as asserted, that the money produced by the Exhibition is, in a great measure, raised by the works of the artists not members of the Academy. It is not the number, but the excellence of the works exhibited which is the attraction of the public."¹³ While Sir Martin Shee said before the same committee, "If the public are competent to single out and discover talent themselves, it is in vain to talk of the distinction of R.A.; but it is because the public are ignorant to an extraordinary degree upon the subject of the arts—it is because even those who are considered as the enlightened class of society, who are even considered competent to legislate upon all other points, are incompetent judges of the arts, that it is necessary that it should be reserved for artists to decide as to who are entitled to academic advantages."¹⁴

To the first passage quoted from Sir M. A. Shee, it may suffice to reply that it takes account neither of the honour and power acquired by the Academicians from the royal establishment,—which more than repay them for contributing their works to the Exhibition in aid of its support,—nor of the claim which they, and they alone, have upon its funds for protection, when superannuated, as matter of right."¹⁵

¹³ *Report of the Select Committee on Arts, &c. ut supra.* Question 2117.

¹⁴ *Report, &c. ut supra.* Question 2005.

¹⁵ In another place, Sir M. A. Shee speaks of the "sacrifices" of the Royal Academicians. If, then, the contribution of their works to the Exhibition—and there is no other way in which the Academicians can be truly said to "support" the Academy—be so great a "sacrifice" on the part of the forty, who, by its means, secure for themselves those great objects of human desire, honour, and power (and so much of the latter as, in Sir Martin's own words, "to have the interests of our rivals in our hands, and hold the means to injure or to serve"), what must be the "sacrifice" on the part of the five or six hundred, whose contributions obtain for them neither the one nor the other? Nor are these—even in

To Mr. Howard it may be replied: first, that as the Royal Academicians have never ventured to make an exhibition of their own works alone, he affirms that of which no proof can be given; and secondly, that, if an opinion on this point be formed from the mere probabilities of the case, growing out of the fact,—demonstrated by many recorded events and so strongly insisted upon by Sir Martin Shee in the evidence which has been quoted—that few persons

addition to the great guarantee, noticed above, of future independence in case of need—the only rewards with which Academicians are favoured.

Mr. Edwards, in his *Letter to Sir Martin Archer Shee on the Reform of the Royal Academy* (1839. Printed for Private Circulation), states that “The average receipts of the Exhibition amounted, up to 1836, to about 5,000*l.* a-year (since its removal to the new gallery they are understood to have very greatly increased); and the total amount of revenue received by the Academy since its first establishment, up to the same period,* to about 260,000*l.* It is to be regretted that no annual accounts have ever been published of the disposal of this revenue; but, as nearly as the evidence affords data for its calculation, it may be stated as follows:—

“1. AS ASSEMBLY OF HONOUR.

1, In <i>official salaries</i> necessary to this function ..	about £28,000	
2, annual dinner to the patrons of art, &c. ..	20,000	
3, pensions to members and their families	12,000	
4, miscellaneous expenses	6,800	
		£66,800

2. SCHOOLS.

5, In <i>official salaries</i> to keeper, professors, &c. ..	about 36,500	
6, other expenses	36,000	
7, travelling students	4,500	
		77,000

3. EXHIBITION.

8, In expenses of exhibition (<i>including committee of arrangement</i>).....	about 45,000	
9, benevolent fund for exhibitors, being non-members.....	20,000	
		65,000
		£208,000
10, Funded property, for continuance of pensions to Academicians, &c.		52,000

Total .. about £260,800.”

Letter, &c., pp. 36, 37.

* Namely, from 1769 to 1836; a period of sixty-eight years.

can appreciate the higher efforts of art (allowing, for the argument's sake, vast superiority on the part of the Academicians), whose shillings, therefore, will go but a little way, abundant reason will be found for the belief that, to the works of non-members, the Exhibition owes no small portion of its attractiveness in the eyes of the general public.

If, therefore, either the circumstances in which the royal establishment originated, the various grades of talent among the five or six hundred contributors to its yearly exhibitions, the vast range of the connexion of these contributors, or the comparatively uneducated state of the people in matters of art, be contemplated, the conclusion appears inevitable that the superannuated artist, the widow, and the orphan, have a *moral right* in the revenue now enjoyed by the Royal Academy, which no lapse of time can destroy.

Whether, then, the denial of this moral right;—the placing a ban upon all artists who do not contribute to the Academy's Exhibition, or who belong to any other society of artists in London;—the exclusion of engravers from academic honours;—or the total neglect of the national advantages which would have resulted from the cultivation of historical art, and from the infusion of taste into our manufactures,—be evidences of “royal munificence,” or of that enlightened encouragement of the liberal arts which befits a great nation, is submitted to the judgment of those who feel the importance of the subject.

It forms no part of the present purpose of the writer of this work to discuss the details of those practical measures of reform which might best conduce to the dignity and real usefulness of the Royal Academy, or of other institutions connected with the arts. But none can doubt that the first and most essential step in any such reform will be the removal of proved injustice wherever it may be found. It is hoped, therefore, that the retrospect which has now been taken of the past may fitly pave the way for the improvement of the future.

ADDITIONAL NOTES TO CHAPTER VI.

- A. Notice of the Establishment of the BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS.
- B. Notice of the Establishment of the SOCIETY OF PAINTERS IN WATER-COLOURS.
- C. Notice of the Establishment of the Society called the ASSOCIATED ARTISTS IN WATER-COLOURS (1808).
- D. Notice of the Galleries of Mr. THOMAS HOPE and of Sir JOHN FLEMING LEICESTER, Bart. (afterwards LORD DE TABLEY).

NOTE A.

BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS.

The "British Institution for promoting the Fine Arts under the patronage of his majesty," was established in 1805. On the 11th of June in that year the subscribers of fifty guineas and upwards met at the Thatched House Tavern, Lord Dartmouth in the chair, who was desired to wait on the Prince of Wales and request that his royal highness will do the Institution the honour of accepting the situation of vice-president.

The Earl of Dartmouth, Lord Lowther, the Right Hon. C. Long, Sir G. Beaumont, Sir Abraham Hume, and Sir Francis Baring, Barts., and W. Smith, Esq., Thomas Hope, Esq., and Thomas Bernard, Esq., were appointed a select committee to manage the affairs of the Institution until a Committee of Directors should be elected.

The by-laws of this association set forth that,—

"1. The primary object of the British Institution . . . is to encourage and reward the talents of the artists of the United Kingdom, so as to improve and extend our manufactures by that degree of taste and elegance of design which are to be exclusively derived from the cultivation of the Fine Arts, and thereby to increase the general prosperity and resources of the empire.

"2. With a view to the object it is intended to open a PUBLIC EXHIBITION, for the sale of the productions of British artists; to excite the emulation and exertion of the younger artists by PREMIUMS; and to endeavour to form a PUBLIC GALLERY of the works of British artists, with a few select specimens of each of the great schools.

"3. The exhibition is to be exclusively confined to the productions of artists of, or residents in, the United Kingdom.

"4. The British Institution being intended to extend and increase the

beneficial effects of the Royal Academy, . . . and by no means to interfere with it in any respect, *a favourable attention will be paid to such pictures as have been exhibited at the Royal Academy*; and the British Institution will be shut up during their annual exhibition."^a

In the year 1813 this Institution opened to the public an exhibition entirely composed of the works of Sir Joshua Reynolds, and in 1823 one partly composed of the works of the same painter and partly of a selection from the Italian, Spanish, Flemish, and Dutch schools. The exhibition of the year 1814 was composed of the works of Hogarth, Wilson, Gainsborough, and Zoffany; and that of the year 1817 of the works of deceased British artists generally. There have been several similar exhibitions since. The works of deceased British artists exhibited during the period comprised between the years first named, 1813-1823 inclusive, were as follow:—

REYNOLDS:		LOUTHERBOURG.....	5
Portraits.....	136	MORLAND	3
Historical Subjects	10	W. HODGES.....	4
Studies, Sketches, and		GAVIN HAMILTON	3
Miscellaneous Subjects	57	G. BARRETT	3
—	203	ROMNEY	2
HOGARTH:		N. DANCE	3
Portraits.....	19	J. SEYMOUR	1
Other Subjects	40	N. HONE.....	2
—	59	REV. W. PETERS.....	2
WILSON.....	78	A. RUNCIMAN.....	1
GAINSBOROUGH:		COPLEY	2
Portraits.....	16	J. WEBBER	2
Other Subjects	76	— BROOKING.....	1
—	92	— MARLOW	1
OPIE:		SAUREY GILPIN.....	2
Portraits.....	5	S. SCOTT	2
Other Subjects	10	SIR F. BOURGEOIS	1
—	15	BURNETT.....	2
WEST	1	F. WHEATLEY.....	1
ZOFFANY (<i>German by birth</i>) ..	10	— RIGAUD	1
HOPFNER (Portraits)	7	— STUBBS	1
WRIGHT, of Derby	9	W. HAMILTON	1
MORTIMER	5	DUPONT	1

Making a total of 526.^b

^a *An Account of the British Institution, &c.* (Lond. 1805. 8vo.) pp. 4, 5.

^b During the same period there were six exhibitions of the works of the old masters, in which were exhibited:—

Of the several Italian schools	259 pictures
Of the Spanish school	56 „
Of the French school.....	46 „
Of the Flemish and Dutch schools	509 „

There was also an exhibition of portraits, representing persons distinguished in the

From its establishment down to the present time the directors of the British Institution have presented six pictures to the National Gallery, viz., Parmegianino's *St. Jerome* (for which they gave 3050 guineas), P. Veronese's *Consecration of St. Nicholas*, Reynolds' *Holy Family*. Gainsborough's *Market-Cart*, West's *Christ healing the Sick*, and Jackson's *Portrait of Sir J. Soane*.^c

Dr. Waagen, describing the impressions he received from one of the exhibitions of the old masters in the rooms of this Institution (1835), says, "Nothing is so well calculated to give a foreigner an idea of the astonishing treasures England possesses in good pictures as this exhibition. Only forty persons out of the very considerable number of owners of pictures, besides the king, have on this occasion lent some from their collections, and yet there are 176, most of which are good, and many of the highest class. . . . But . . . in number as well as in value, the pictures of the Flemish and Dutch schools of the 17th and 18th centuries have . . . a decided preponderance."^d

NOTE B, p. 298.

SOCIETY OF PAINTERS IN WATER-COLOURS.

The "Society of Painters in Water-colours" was established in 1805, and held its first exhibition at No. 20 Lower Brook Street, Bond Street.

The following advertisement was prefixed to the catalogue of this first exhibition:—

"The utility of an exhibition in forwarding the Fine Arts, arises not only from the advantage of public criticism, but also from the opportunity it gives to the artist of comparing his own works with those of his contemporaries in the same walk. To embrace both these points in their fullest extent is the object of the present exhibition, which, consisting of water-colour pictures only, must, from that circumstance, give to them a better arrangement, and a fairer ground of appreciation, than when mixed with pictures in oil. Should the lovers of art, viewing it in this light, favour it with their patronage, it will become an annual exhibition of pictures in water-colours."

history and literature of the United Kingdom, which does not enter into the enumeration above. See *An Account of all the Pictures exhibited in the . . . British Institution from 1813 to 1823*. (Lond. 1824. 8vo.)

^c *Catalogue of the Pictures in the National Gallery*.

^d WAAGEN: *Kunstwerke und Künstler*, i. 155, 156; Lloyd's translation, i. 157, 158.

The original members of the society were as follow :—

George Barrett.	Robert Hills.	W. H. Pyne.
Joshua Cristall.	J. Holworthy.	S. Rigaud.
W. S. Gilpin.	J. C. Nattes.	S. Shelly.
John Glover.	F. Nicholson.	J. Varley.
William Havell.	N. Pocock.	W. F. Wells.

NOTE C, p. 298.

THE ASSOCIATED ARTISTS IN WATER-COLOURS.

This association was formed in 1808, and, like the preceding, held its first exhibition at No. 20 Lower Brook Street.

To the catalogue of this exhibition the following advertisement was prefixed :—

“The members of this Society think it proper to state, that, in forming the present exhibition, they were not influenced by any sentiment of hostility or opposition to the society which originated a few years ago under a similar appellation. The rapid advance which this class of art had made, its powers of reaching greater excellence, if judiciously employed, and the propriety of separating drawings and pictures in water-colours from the immediate contact of those produced with other materials, were probably the motives for forming that society; the same opinions, the same feelings, led to the association of the artists, who now, for the first time as a distinct body, submit their works to public inspection. Some works by other artists, who could not join the society in its infancy, have also been admitted, to whose merits the committee were anxious to do justice in their arrangements. The whole of the works forming the present exhibition are new to the public, and, as a part of them are intended for sale, the clerk who attends in the rooms has been qualified to answer inquiries on that subject. The sums to be mentioned by him do not include the expense of frame, and, of course, the portraits are not to be sold. The society will listen with respectful deference to the public opinion, and repeat or withdraw their pretensions accordingly.”

The following were the original members :—

President, William Wood.	Mrs. Green.	William John Thomson.
Treasurer, James Green.	J. Huel Villiers.	William Walker, jun.
Secretary, And. Robertson.	John Laporte.	Walter Henry Watts.
William James Bennett.	Samuel Owen.	William Westall.
Henry P. Bone.	John Papworth.	H. W. Williams.
Alfred Chalon.	Miss Emma Smith.	Andrew Wilson.

NOTE D.

COLLECTIONS OF MR. THOMAS HOPE AND OF SIR JOHN FLEMING
LEICESTER, BART. (AFTERWARDS LORD DE TABLEY.)

AT the beginning of the present century, the attention of the British aristocracy appears to have been first awakened to the importance of encouraging native taste and talent in the arts. The first steps in this direction appear to have been taken by Mr. Thomas Hope.

"The facility," says Sir M. A. Shee, "with which admission was obtained to view his magnificent establishment, and the assemblage of interesting objects which it contained, may be said to have given the first impulse to that liberality which has so materially contributed to our gratification and instruction."*

Sir John Fleming Leicester began to form his fine collection of the works of British artists about the period of the Peace of Amiens. The following account of the opening of this collection to the public is extracted from the *Examiner* of 26th April, 1818:—

"We have hitherto never felt, in all our critical experience, so vivid a pleasure as that which has been produced by the opening of Sir J. Leicester's gallery. Viewing the probable consequences of this circumstance, our pleasure warms into exultation. In it we see that the vernal season of native genius, which commenced a short time before the Royal Academy, and further bloomed in the British Institution, is gradually maturing to a genial summer. For it is a self-evident truth that, as long as the highest honours and regards are almost exclusively bestowed on the great artists who formerly existed, and whose works are only too highly appreciated when they are suffered to shut out our sensibilities to the opening attractions of the younger-born sons of genius in our own time and country, a blight is produced in the atmosphere of the arts which stunts their growth. Those, then, who do their utmost to foster the early genius of England in the fine arts—for it is as late as the present reign that it has been but cradled in England—deserve best of the rising family of art and of the country. Among the *first*—if not the first—of this estimable description, is Sir John Fleming Leicester, a name that will ever reverberate in the hearts of the genuine lovers of art, as

* SHEE'S *Elements of Art* (1809), p. 25, note. Mr. Hope also advocated the interests of the arts with his pen. An excellent paper by him, in which the neglect of British art is attributed to the deficiency of education amongst the people, will be found in the eighth number of the *Artist* (Lond. 1807. 4to.).

that of the first individual who has done it in the most effectual way, by appropriating a noble gallery exclusively to its honour, and opening it for a time to the community of taste. This is the true spirit of ancient Greek patronage. It has all its cordiality and greatness. To the pecuniary remuneration of the artist, it adds the more deserved and better reward of *deference*. It has, in fine, all the qualities of genuine patronage; for it is earnest in its regard, just in its object, comprehensively useful in its views and effects. It is at once a satire on government, and its example—that government which unconscientiously creates sinecures of thousands a-year for lazy, worthless courtiers and constitution-killers, but never expends a guinea in furtherance of British genius in painting.”

The following is extracted from the dedication, to the Noblemen and Gentlemen of the British Institution, prefixed to “A Descriptive Catalogue of Sir John Fleming Leicester’s Collection of Pictures,” by William Carey (1819):—

“Influenced by the laudable desire of fostering the genius of this country, Sir John Fleming Leicester, with a persevering liberality and independent judgment, set a noble example of public spirit in the first circles many years before your munificent institution was established. Although his natural taste was matured by practice as an amateur, and was refined by an inspection of the most celebrated examples of art upon the Continent, he never forgot the land of his birth. At Paris, Rome, Florence, and Venice, in the midst of the most admired collections, he still cherished the hope of England taking the lead in the fine arts. On his return, the superb apartments of his mansion at Tabley House, and his gallery in Hill Street, were exclusively devoted to the fancy and historical productions of the British pencil; and in that season of false taste, when a British picture, in the highest classes, was not to be found upon the walls of the first residences in England, he led the way to the brilliant prospects of the present era.

“The day when this distinguished amateur first opened his gallery for the display of British pictures formed a memorable epoch in the British school. Who that witnessed it can ever forget the feelings which it excited? The crowd of beauty and fashion, the chief nobility and gentry, the distinguished members of the legislature and of the learned professions, the taste and educated mind of England, assembled to share in the triumph of their countrymen. The enthusiasm of the artists, the deep and general sensation of the public, increased on every subsequent day of exhibition.”

Lord De Tabley died 18th June, 1827, aged 65. Soon after the decease of this distinguished friend of native talent, his collection of pictures, which had, during his lifetime, been so much frequented and admired by the lovers of art, were sold by auction. And perhaps that event did more to provide employment for British painters than any event which

had previously occurred ; for the greater portion of the pictures sold for more than they had originally cost. This important fact gave to the works of certain British painters the character of desirable property for investment, as the works of celebrated ancient masters had long been, and hence the British artist awakened new considerations which were favourable, if not to historical art, at least to the production of such works as constituted fitting decorations for the mansions of the wealthy and fashionable.



He used to wend his way across the busy City, alone & unheeded, to solace affliction —

—Hence arose the Artists Incorporated Fund.

B.W. Scriven

CHAPTER VII.

HISTORY OF THE SOCIETY FOR THE MANAGEMENT AND DISTRIBUTION OF
THE ARTISTS' FUND, FROM ITS ESTABLISHMENT, IN 1810, TILL ITS
INCORPORATION, IN 1827.

"Johnson's youth was poor, isolated, hopeless, very miserable. . . . One remembers always that story of the shoes at Oxford; the rough, seamy-faced, raw-boned, cottage servitor, stalking about in winter season with his shoes worn out; how the charitable gentleman-commoner secretly places a new pair at his door; and the raw-boned servitor lifting them, looking at them near, with his dim eyes,—with what thoughts!—pitches them out of window! Wet feet, mud, frost, hunger, or what you will; but not beggary: we cannot stand beggary!

"Rude, stubborn self-help here; a whole world of squalor, rudeness, confused misery, and want, yet of nobleness and manfulness withal. . . . Let us stand on our own basis, at any rate! On such shoes as we ourselves can get; on frost and mud, if you will,—but honestly on that; on the reality and substance which Nature gives us, not on the semblance, on the thing she has given another than us!"—THOMAS CARLYLE, *On Heroes, Hero-worship, and the Heroic in History*, pp. 289, 290. (London, 1841.)

"Whenever we obtain a just system of taxation, the time may, perhaps, follow, when, among other minor considerations, some plan may be discovered by which the people's representatives may exercise the power of encouraging and rewarding merit and services, working through the press, and then even the most scrupulous, with no better view of their own claims than I have, may be happy to receive in their time of need aid from the public purse. *Meanwhile I seriously and truly feel that I had rather, if need were (to put an extreme case), receive aid from the parish, and in the workhouse, where I could clearly read my claim, than in the very agreeable manner proposed, where I can see no excuse for my own indulgence.*"—Extract from a Letter addressed by Miss MARTINEAU to CHARLES BULLER, Esq. M.P., refusing a pension repeatedly offered her by the Government.

CHAPTER VII.

It has already been shewn that the important principle of provident care, the germ of which was planted by the Free Society, was completely destroyed by the acquisition, on the part of the Royal Academy, of the whole revenue of exhibitions for its own support; and, consequently, such of the rapidly increasing community of British artists, as had not the good fortune to belong to that establishment, or to be otherwise provided for, were, if overtaken by protracted illness or superannuation, rendered paupers, dependent, either on their respective parishes, on the Royal Academy for a portion of the hundred pounds per annum it distributed annually in charity, or on friends, who, with the hope of lightening a pressure they could but ill bear, sought relief by filling the newspapers with tales of misery, and with appeals to the wealthy for aid.

The engravers, discountenanced as they were by power, and having but little chance of professional sympathy, were prompted by distress to make several combined efforts to establish for themselves a fund of protection, against some of the evils common to humanity; but their means always proved inadequate to their purpose.¹

And thus British artists whose career was blighted, or their energies worn out by age, commonly became characterised by poverty and want, whilst dragging on to the end

¹ The first of these attempts made by engravers appears in a little work, entitled, *Plan, with the Rules and Orders, of the Society of En-*

the last remnant of existence, amidst the cultivated intellect and the ignorance, the wealth and the poverty, of a metropolis of nearly 1,000,000 souls.

This state of things lasted from the overthrow of the Free Society until the year 1809, when Mr. Tagg (well known in his day for the taste with which he etched) became reduced by epilepsy, paralysis, and poverty, to a humiliating state of destitution.

In the evenings of the autumn of that year, Mr. Scriven, the engraver, attracted by Mr. Tagg's sufferings, used to wend his way, from his residence at Somers Town, across the busy city, alone and unheeded, to Kennington, to solace affliction.

gravers, intended to be established for the Benefit of the Infirm, Sick, and Disabled Engravers, their Widows and Orphans, May 6, 1788.

President.—Sir Robert Strange, Kt.

Vice-Presidents.—Mr. V. Green, and Mr. Sharp.

Treasurer.—John Hall, Esq.

Directors.

<i>Engravers.</i>	<i>Printsellers.</i>
Mr. Bartolozzi.	J. Boydell, Esq.
„ Byrne.	Mr. Birchall.
„ Collyer.	„ Dickinson.
„ Earlom.	„ J. R. Smith.
„ Fittler.	„ Simpson.
„ Strutt.	„ B. B. Evans.

Secretary.—Robert Pollard.

In 1803, was formed in London a Society of Engravers, under the patronage of his Royal Highness the Prince of Wales.

In 1804, its rules, orders, and regulations, were published, from which it appears that the society's object was to protect engravers (members), their widows, and children, under the ordinary circumstances of superannuation, &c.

The society was to have consisted of three classes of members, *i.e.* governors, associates, and subscribing members.

It was proposed to raise the funds by publishing plates, engraved by governors, and by pecuniary contributions of members and associates.

The qualification of a governor for life, was the contribution of a plate worth seventy-five guineas, which was an exemption from all further claims on the part of the society.

One of Mr. Scriven's visits having been made at a moment when Mr. Tagg's landlord threatened to seize for rent the bed on which he lay, and when Mr. Pollard, the engraver, happened also to be visiting the abode of wretchedness, these two gentlemen embarked together in an effort to mitigate the calamity they had witnessed.

They forthwith stayed the landlord's proceedings, and met again, accompanied by a few of their friends, at the Gray's Inn Coffee-house, in furtherance of their purpose.

At that meeting a subscription of one guinea each was commenced, and a resolution was taken to endeavour, by making known throughout the profession the facts which had led to the meeting, to awaken generally that sympathy by which a few had become animated.

Associates were to pay three guineas per annum, or thirty guineas paid at one time constituted a life subscriber.

Subscribing members were to pay two guineas per annum, or twenty guineas paid at one time constituted a life subscriber.

These contributions of members to the society's funds appear to have been nowise regulated in amount by the ages of the respective parties. Neither do the proposed benefits appear to have been regulated by the amount subscribed by the claimant. The affairs of this society were to have been conducted by the wisdom and discretion of a committee, elected by the governors annually, uncontrolled by any positive laws sanctioned by a general meeting of members.

In a word, the whole scheme appears devoid of those calculations of the value of money and the chances of life, which usually constitute the basis of societies raised for similar purposes in the present day.

Hence, notwithstanding the patronage of his Royal Highness the Prince of Wales, this society disappeared, having merely acquired sufficient strength to announce its existence.

The following were the governors of this society :—

F. Bartolozzi, R. A.	Mariano Bovi.	Benjamin Compte.
P. W. Tomkins.	James Parker.	Charlton Nesbet.
Anker Smith.	Wilson Lowry.	Thomas Milton.
Abraham Raimbach.	Edmond Scott.	Thomas Medland.
I. J. Vanderberghe.	John Samuel Agar.	Richard Rhodes.
Charles Warren.	Charles Knight.	William Hall.
Cosmo Armstrong.	William Bromley.	William Bond.
Jean Marie Delattre.	Benedict Pastorini.	Valentine Green.

Mr. Scriven acted as secretary, wrote letters of appeal,² called another more general meeting—in a word, Mr. Scriven was the great mover of the honourable purpose, and the



result proved the willingness of those, to whom the tragic tale was told, to do good, unaided by the reward of public

² Mr. Edward Scriven says, in a note addressed to the writer, "I was born at Alcester, near Stratford-on-Avon, in 1775. At an early period I had a strong disposition to make essays in the way of art, in which I was encouraged by my parents and friends.

"Having become firmly and zealously supported by my ever-valued friend William Courand, Esq., of Evesham, I served a pupilage to Mr. Thew, the engraver, at Northall, Hertfordshire, under whose roof I passed seven or eight peaceful years. And that continual, anxious, unproductive struggle, which the pursuit of engraving fixes upon its votaries, has followed."

Mr. Scriven died 23d August, 1841, leaving a widow and five children. He was buried in the cemetery at Kensall Green, and the members of the Artists' Fund have raised a stone therein to record their sense of the services he rendered to humanity, and to the national character of British artists, by his zeal on behalf of the constitution of that society.

The portrait of Mr. Scriven, prefixed to this narrative, was engraved by his pupil, Mr. Gibbon, in testimony of affectionate regard, and it was kindly presented by that gentleman to the Author, that it might occupy its present position in this work.

For the other portraits which appear herein, of persons who have become distinguished by their zealous endeavours to sustain the moral

display, for at the next meeting the subscription amounted to 53*l.* 2*s.*

It was then resolved to offer to the creditors of Mr. Tagg, from that sum, a composition in liquidation of his debts, which, in full, amounted to about eighty pounds; and a committee was appointed to give practical effect to the resolution; but at the moment thus much of the good work was accomplished poor Tagg died.³

A retrospect of this affair shews it to be so honourable to the persons engaged in it, and its consequences, in the foundation of the Artists' Fund, were so important to the national character of British artists, that their names, taken from the original document, preserved by Mr. Scriven, are here inserted, after a lapse of thirty-four years, in discharge of a pleasurable duty, alike owing to the few of them who live and to the memory of the many who have passed away.

The names were as follows :—

Mr. Freeman, Engraver.	Mr. Scott, Engraver.
„ Cook, „	„ Barrow, Painter.
„ Shirt, „	„ Skelton, Engraver.
„ Clay, Printseller.	„ Uwins, Painter.
„ Bond, Engraver.	„ Girtin, Engraver.
„ Godby, „	„ Meyer, „
„ Hopwood, „	„ Landseer, „
„ L. Schavionetti, Engraver.	„ Woolnoth, „
„ N. Schavionetti, „	„ Pollard, „
„ Williamson, „	„ Harrison, Printseller.
„ Cromek, „	„ Scriven, Engraver.

principles on which the Artists' Fund was based, the Author begs to acknowledge himself indebted to the kind consideration evinced by those artists whose names appear on their respective works: particularly to Mr. Mulready, who, when in committee, having been accustomed by his strong perceptive faculties to draw with pen and ink on any scrap of paper that came in his way, the characteristics of the person on whom his eye happened to fall at the moment, was enabled to collect many memorials both of persons and events, some of which are now, through Mr. Mulready's liberality, and by the aid of fac-similes and of the printing-press, offered to the public.

³ The agreement with Mr. Tagg's creditors was made good, and the balance of subscriptions (about 30*l.*) was paid to the widow.

Mr. Warren, Engraver.

„ Agar, „
 „ Barker, Painter.
 „ Bromley, Engraver.
 „ Vandromini, „
 „ Dixon, Copperplate-printer.
 „ Edis, Solicitor.
 „ Palser, Printseller.
 „ Moltino, „
 „ Lamb, „
 „ Colnaghi, „
 „ Ackermann „
 „ Carpenter, Bookseller.
 „ Bowyer, Publisher.
 „ Tomkins, Engraver.
 „ Raimbach, „

Mr. Devis, Painter.

„ Pritchett, Surgeon.
 „ Woodman, Engraver.
 „ Golding, „
 „ Smith, „
 „ Gorden.
 „ Wageman, Painter.
 „ Tomkins, Copperplate-printer.
 „ C. Heath, Engraver.
 „ Earlom, „
 „ Worthington „
 „ Suffield, „
 „ E. Linnell.
 „ Webb.
 „ Lydecker.
 „ Conder.

There was something in the fate of Mr. Tagg so startling and stirring to the natural sympathies of men, so humiliating and instructive withal, that at the meeting held to receive the report of the committee on his affairs,—when death had closed his career, and those who sympathised had followed him to the grave,—that the young and the old were alike affected by its recital, and the few determined to endeavour to establish for the many a fund of protection against exposure to the like. In consequence, on the 13th of December, 1809,

Messrs. DEVIS, }
 „ *UWINS, } Painters,
 „ *HAINES, }
 „ WAGEMAN, }

Messrs. SCRIVEN, }
 „ POLLARD, } Engravers,
 „ SCOTT, }
 „ WOODMAN, }
 „ FREEMAN, }
 „ H. R. COOK, }

met at the Gray's Inn Coffee-house, where, on the motion of Mr. Uwins, a committee was appointed to take into consideration the best mode of effecting the purpose of the meeting, and to report thereon.⁴

In consequence, on the 10th of January, 1810, a general meeting of painters, sculptors, architects, and engravers, was held at the Gray's Inn Coffee-house, to receive the committee's report; and the position of Mr. Grignion, the cele-

* These gentlemen withdrew before the Society was formed.

⁴ Committee: Messrs. Scriven, Devis, Pollard, Scott.

brated engraver, who was at that time dragging on, by the aid of charity, a life of ninety-four years to its close, combined, with the fate of Mr. Tagg, to give importance to the project.⁵

The meeting was numerous, and consisted of professors of the different branches of art, not members of the Royal Academy, or otherwise provided for against the days of superannuation. The novelty of general meetings of artists was at that time so great, that the assembled multitude appeared for the most part to be strangers to each

⁵ The following advertisement is copied from the *Review of Art*, 1808, p. 295 :—

“We have been requested to announce that the friends of Mr. C. Grignion, the engraver, are now soliciting a subscription in his favour. We hope and trust that the claims of a man who has done so much, and done so well, will be speedily attended to. Mr. Grignion has arrived at the very advanced age of ninety years, is consequently past the exercise of his powers as an artist, and has a wife and daughter (the latter nearly blind) dependent upon him for support—or rather, now dependent upon the benevolence of the public. Behold then, reader, the united claims of virtue, old age, professional merit, and filial and parental suffering. We are well persuaded that we ought not to add more than the names of those gentlemen by whom subscriptions are received :—

Messrs. HOARE.....	Bankers...	Fleet Street.
„ HAMMERSLEY and Co. „	„ ..	Pall Mall.
Mr. JOHNSON.....	Bookseller..	St. Paul's Churchyard.
„ CARPENTER	„ ..	Old Bond Street.
„ RICHARDSON	„ ..	Opposite the Royal Exchange.
„ HUNT	„ ..	Examiner Office, Beaufort Buildings.
„ SHARP.....	Engraver ..	50 Tichfield Street.
„ HEATH	„ ..	15 Russel Place, Fitzroy Square.
„ WARREN	„ ..	17 Chad's Row, Gray's Inn Lane.

The following notice of Mr. C. Grignion is principally extracted from the *Annual Register* of November 1810 :—

“Died at Kentish Town, in his ninety-fourth year, Charles Grignion, who flourished in this country as a historical engraver upwards of half a century. He had the good fortune to pass a portion of his early youth at Paris, in the study of the celebrated Le Bas. * * * Hence he drew as well as engraved, and as he possessed that rare talent in his art, of giving a free and faithful translation of a picture, the quality and cast of his productions were bold and original. His best works not only possess in an eminent degree whatever constitutes character and expression, but

other, whilst the silent order of the scene, viewed through the dim light of tallow-candles, whose long wicks nobody dared to snuff, seemed to indicate their respectful deference for the object which had brought them together.

Mr. Valentine Green, the engraver, presided. But instead of merely preserving order whilst the committee's report was read and its merits discussed, he delivered a long address expressive of his own individual views as to the basis on which a society to effect the objects of the meeting ought to rest, and concluded without making any allusion to the report of the committee, to hear which the meeting had been called.

Expressions of impatient displeasure soon superseded the deferential silence by which the meeting had been characterised. The report was called for, but no one answered; an opinion that an attempt was being made to divert the meeting from its original purpose, by stifling the proceedings of its committee, soon burst forth; laughter and expressions of indignation followed, in the midst of which Mr. John Scott, the engraver (one of the committee), mounted a table, and stated that its report had been confided to Mr. Devis to be laid before the meeting. Upon which, Mr. Devis informed the meeting that he had forgotten to bring it!

The scene of confusion was then brought to a climax. The meeting began to separate, and its object appeared to be lost, when, at a moment critical to the future moral character of British artists, it was suggested that the committee

they partake of that happy carelessness of execution, which is as much a characteristic beauty in the style of painting or engraving as in poetry. As Mr. Grignion advanced in life, his pure, old-fashioned style was superseded by one more imposing, more finished, but less intellectual. This revolution in engraving threw him into obscurity and reduced him to poverty; but a few artists and lovers of art, to whom his virtues were equally dear, by a prompt and efficient subscription smoothed the path of his declining years, and enabled him to close his days in the bosom of his family.

"Mr. Grignion was the son of a foreigner, but he himself was born in Covent Garden; such was the report made to the writer by Miss Grignion."

should be strengthened by five additional members ; which proposition having been put from the chair and adopted, the committee, thus invigorated, was requested to resume its labours, and to report progress.⁶

Thus, hope and confidence having, within a short space of time, been both destroyed and restored, the meeting separated, carrying abroad many an amusing and inauspicious tale of that night's doings.

The committee, thus warned by the general voice, steadily pursued its task, and reported to a general meeting held on the 1st February, 1810.

The spirit of its scheme was to elevate the moral and national character of British artists, in eradicating from amongst them the worst evils of poverty in sickness and superannuation, by establishing a society of mutual assurance ; and also to establish, for the benefit of the widows and orphans of the members of that society of mutual assurance, a fund, to be in great part dependent on the voluntary subscriptions of the benevolent.

This project virtually said to the artists of Great Britain, —“ Your means are small — but, if you stand forth to protect each other against the overwhelming evils of pauperism, the amateurs of art will, no doubt, in the event of your death, contribute towards protecting your widows and children against some of those evils to which, through the precariousness of your own means of providing for them, they might otherwise become exposed.”⁷

⁶ Messrs. Marshall, Randall, Mulready, Tallemash, and Turnerelli, were the members of the committee elected on this occasion.

An interesting and somewhat different account of the meeting may be found in the *Examiner* of 14th January, 1810.

⁷ Mr. George Clint, though not of the committee, always claimed the credit of having suggested the principle on which the Artists' Fund was based. And the writer never heard his right to that credit questioned.

The principle of the Benevolent Fund, and its connexion with the Artists' Fund, is understood to have been suggested by Mr. Charles Warren.

The report having been cordially received, the committee resumed its labours; and, at a general meeting of artists held at Freemasons' Tavern, 22d March, 1810, a code of laws for the government of "The Artists' Joint-Stock Fund," prepared by the committee on the model of other similar societies, was adopted; and the basis of a benevolent fund for widows and orphans was agreed on, when, on the motion of Mr. George Clint,



seconded by Mr. W. B. Cooke, the members of the committee, by whose zeal the constitution and laws of the Society had been formed, were declared to be members hereof without ballot. Thus, the following artists were constituted the nucleus of the Artists' Fund of Provident Care:

Painters.	{	A. W. Devis	age 46
		Benjamin Marshall ..	" 41
		William Mulready ..	" 23
Sculptors.	{	William Tallemash ..	" 26
		Peter Turnerelli	" 37
Architect.	—	James Randall	" 28
Engravers.	{	Edward Scriven	" 34
		John Scott	" 37
		Robert Pollard	" 55

The Society, thus constituted, proceeded to add to its number according to the form prescribed by the laws, when twenty-three additional members were elected by ballot.

Afterwards, its officers were elected in the same manner,* and each member commenced his periodical payments, which were regulated by a table made by Mr. Bond, an architect, having for its object *the granting of annuities claimable by members at all periods of life, for protracted sickness or superannuation* (besides the protection it was calculated to afford in temporary sickness).

Benefit societies previously established in London aimed only at affording protection, in case of sickness, during a limited period of time, or at granting annuities in case of superannuation, claimable after a definite period of life. The artists' scheme was based on a theory nowise justified by any practical data then known.

The Society, thus far organised, proceeded to call into action its slender means applicable to raising, by voluntary subscriptions, a Benevolent Fund for the protection of the widows and orphans of its members; and it linked the two branches of the Society together by a law that obliged each

* The officers were called governors, from among whom the chairman was chosen.

Mr. DEVIS, Chairman and Treasurer.	Mr. TURNERELLI	{	Sculptors.
" MARSHALL	" TALLEMASH		
" MULREADY	" SCOTT	{	Engravers.
" RANDALL	" C. WARREN.		
" HAWKINS			

member of the Joint Stock Fund to contribute, in aid of the Benevolent Fund, five shillings per annum.⁹

Pauperism had so long been a characteristic of the British world of art, that, whilst those who were intimately acquainted with its degrading influences, were thus seeking to diminish it, the more fortunate and affluent of their brethren seemed to consider it as a necessary evil—at least, they

⁹ TABLE OF PAYMENTS OF THE JOINT STOCK FUND:

Age of Members.	Annual Payment.	Age of Members.	Annual Payment.	Age of Members.	Annual Payment.
	£. s. d.		£. s. d.		£. s. d.
21	2 17 4	33	3 16 4	45	4 18 8
22	2 18 10	34	3 18 0	46	5 0 8
23	3 0 4	35	3 19 10	47	5 3 0
24	3 1 10	36	4 1 6	48	5 5 0
25	3 3 5	37	4 3 4	49	5 7 4
26	3 5 0	38	4 5 2	50	5 9 8
27	3 6 6	39	4 7 0	51	5 12 0
28	3 8 2	40	4 8 10	52	5 14 2
29	3 9 9	41	4 10 9	53	5 16 4
30	3 11 4	42	4 12 8	54	5 19 0
31	3 13 0	43	4 14 8	55	6 1 8
32	3 14 8	44	4 16 8		

It appears from an entry on the Society's "Minutes" of 6th December, 1810, that the above table had been approved by Mr. Lewis, actuary of the Rock Assurance Office.

The Society engaged to pay to each claimant for sickness thirty shillings per week. In the event of sickness extending beyond one year, then the law provided that a special meeting of the Society should be called to determine what periodical allowance should be made in aid of the sick member's future support. Its table was calculated to pay to each claimant during protracted illness 30*l.* per annum. This calculation was based on a return of five per cent on the Society's capital, and made at a time when the navy fives, in which stock the money was invested, were at ninety-four. But, of course, till a capital was accumulated adequate to its purpose, the amount of each annuity was dependent on circumstances.

evinced no approbation of the new project, by assisting in its development.

Hence, whilst projects for raising funds for widows and children were usually ushered into the world, under the sanction or patronage of the most affluent and powerful of the class to which they belonged, the Artists' Benevolent Fund came forth, sustained only by the strength of its own purpose.¹⁰

¹⁰ The following was the "Address of the Artists' Benevolent Fund:"—

"In forming an institution to alleviate the pains of sickness, and soothe the declining years, of superannuated artists, as well as to make a provision for their widows and children, it was deemed expedient to have two distinct funds—one to be called 'The Artists' Fund,' the other, 'The Benevolent Fund for the Relief of the Widows and Orphans of Artists:' the former to be raised solely by the subscriptions of the members, to provide for themselves in sickness and old age; the latter, by the subscriptions and donations of the public, *which are intended solely for the relief of the widows and orphans of the Members of the Artists' Fund.* At present there is no general established provision for the families of deceased artists who may be left in necessitous circumstances, though almost every other profession affords some asylum or prospect of relief, either by national institutions, by private benevolence, or by subscriptions among its members. It may, indeed, be urged, that the Royal Academy has a fund appropriated for this purpose; but it appears that, after a provision is made for its own members, and their widows and orphans, the remaining sum is too trifling to be considered adequate to the purpose of general benefit. It is therefore trusted, that the known liberality of the British nation will not suffer the helpless widows and children of meritorious artists, whose works have been admired whilst living, to sink into despondency, oppressed by sickness, poverty, and want.

"Here is no attempt to draw an imaginary picture, to excite the feelings of a generous public. This appeal has arisen from personal evidence of scenes of the most poignant distress, and that, too, in the families of artists whose talents have done honour to their country. It is, therefore, hoped that the day is approaching when, through the bounty of a liberal and enlightened people, the last moments of the dying artist will not be embittered by the reflection that he is leaving behind him a wife and children totally unprovided for."

The same address was adopted for the Joint Stock or Annuity Fund, with the addition of the names of its officers, which were as under:—

Arthur William Devis.
George Hawkins.
Benjamin Marshall.

William Mulready.
James Randall.
John Scott.

Peter Turnerelli.
William Tallenash.
Charles Warren.

Most of the members of the Artists' Fund commenced a voluntary subscription to the Benevolent Fund of one guinea per annum, in addition to the small annual sum which the law required each of them to pay. They also began to collect subscriptions for it amongst their friends; appealed to the public by advertisements in the daily papers;¹¹ and resolved to invite the friends of the institution to dine together annually.

On the 7th of June, 1810, the Society held its first dinner in the Freemasons' Tavern—Mr. A. W. Devis in the chair.



A. W. Devis

¹¹ The Society's advertisements appeared in the *Times*, *Herald*, *Chronicle*, and *Post*; and its printed address was otherwise freely circulated.

After dinner, a collection for the Benevolent Fund was made, and the Society was cheered by the result.¹² In the course of the same year, John Soane, Esq. R.A. evinced his approbation of the Society's constitution, by contributing in aid of the Benevolent Fund the sum of fifty guineas.

At a meeting of the members of the Joint Stock Fund, held February 14th, 1811, the printed laws were distributed. And it having been determined, upon conference with the subscribers to the Benevolent Fund, that that branch of the Society should be governed by a committee, to be elected annually from among the members of both branches, four members were on this day elected to represent the Joint Stock branch in that committee,¹³ and to co-operate with eight to be elected by the Benevolent branch; and it was arranged that a meeting of the subscribers to the Benevolent branch should be called forthwith, to render its executive power complete.

¹² The friends and connexion of Mr. Devis were at this early period the most powerful supporters of the Society's pretensions.

¹³ The representatives elected to the Benevolent Fund Committee were Messrs. Devis, Randall, Turnerelli, and C. Warren.

Mr. Wilkinson, the first secretary, was, on the 22d September, 1810, suspended by a vote of the Society, and subsequently dismissed. Mr. Randall then became secretary *pro tem.*, till 6th December, 1810, when Mr. John Young was elected to the office, which he held till 4th May, 1813 (acting for both branches), when he resigned to join the General Benevolent party.

On the withdrawal of Mr. Young, Mr. Hopwood was elected secretary to the Joint Stock Fund, and acted, aided by Mr. Hawkes, who had been assistant to Mr. Young, till 1818, when illness obliged him to retire, and the duties were discharged by Mr. Hawkes, who continued to act till September 22d, 1827, when Mr. Scotney was elected secretary.

On the withdrawal of Mr. Young, Mr. Busby was appointed secretary of the Benevolent Fund.

On the retirement of Mr. Busby in 1815, Mr. Balmanno was (on the 20th June, 1815) elected secretary, and continued in the active discharge of various and important duties beyond the period comprised in this history.

On April 9th, 1811, the first meeting of the subscribers to the Benevolent Fund was held at the Freemasons' Tavern, when six of them were elected to co-operate with the four representatives of the Joint Stock Fund in conducting the affairs of the Benevolent Fund.¹⁴

The first meeting of the committee of the Benevolent Fund was held August 6, 1811, when R. H. Solly, Esq. was called to the chair, and began to evince an earnest friendship for the Society, which has now existed thirty-four years, and remains unchanged.

Trustees of that branch of the Society were then appointed, and the money that had been collected by the members of the Joint Stock Fund for the Benevolent Fund, was by them transferred to that committee in trust for those objects, to accomplish which it had been raised. The amount was as follows :—

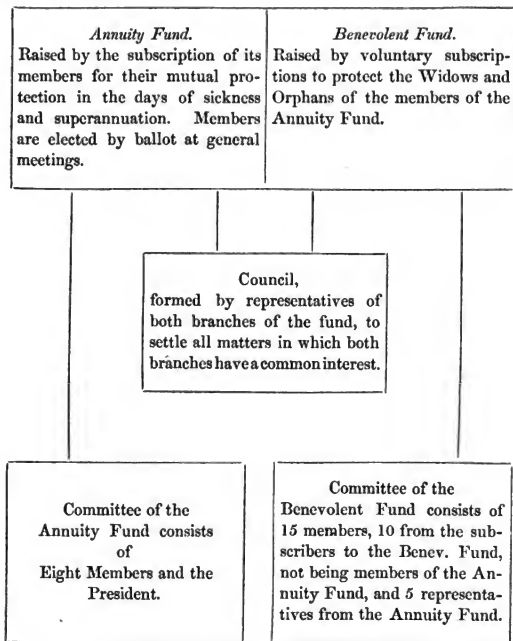
Donations and Subscriptions received up to August 1811	363	3	0
Disbursements during that period	77	3	10
Balance paid to Benevolent Fund Committee ..	£285	19	2

On the opposite page is presented a tabular view of the Society's constitution, as it was ultimately incorporated by royal charter in 1827. With the exception of the council, introduced by the charter, for the settlement of all matters in which both branches of the Society have a common interest, a change in the designation of some of the Society's officers, and in their number, and the right acquired by the committee of the Benevolent Fund to approve or reject by ballot, on the election of each member, the claim of his family to the protection of that branch of the Society, as expressed at the foot of the diagram, no permanent changes of importance have been made in the original constitution.

¹⁴ Messrs. Solly, Soane, Lambert, Marklew, Rising, and Corbould, were elected by the Benevolent branch.

Diagram of the Constitution of the Artists' Fund, established 1810, as secured by Incorporation 1827.

The fund is divided into two distinct branches, one of which is called the Artists' Annuity Fund, and the other the Artists' Benevolent Fund.



Each branch elects its officers annually. Members of the Annuity Fund ensure no protection for their families from the Benevolent Fund unless they have, previously to their election into the Annuity Fund, been regularly balloted for and approved by the Benevolent Fund committee.

The Society, thus organised, commenced its career, dependent for success, alike on the soundness of the theory upon which it was based, on the wisdom of those who might be called upon to give that theory practical existence, and on their power of contending with those national prejudices of habit and education, which were arrayed against them in a country where powerful aristocratical tendencies induce most men to draw a strong line of demarcation between themselves and those whom they regard as their inferiors, and even to expose themselves and their families to all the evils of pauperism in sickness and superannuation, rather than ensure provision for the body, and independence for the mind, by joining a society in which, in right of equitable payments, they all sit upon the same level, without any distinction or inequality of power amongst them, save that arising from the deference which is necessarily paid to superiority of intellect or force of character.

Yet, notwithstanding all these difficulties, and the fact that the habits of artists had at that time formed so few men of business, that, perhaps, not one of the members of the new society had, previously to entering it, exercised his mind either upon the spirit of laws, or the mode of administering them; each, when called upon to act, glided into office, as though the mere form of election brought with it every qualification necessary to the discharge of official duties; and hence the professional knowledge of painter, sculptor, architect, or engraver, was all that could be rendered applicable to working out the great experiment which aimed at improving the moral and social character of British artists.

Mr. Devis, having been elected to preside over the meetings of the Joint Stock branch, commenced his career in that capacity after the model of his own peculiar views, of which neither order nor system formed any part. He talked familiarly from the chair, replied to those who thought differently from himself, voted on questions, formally put motions of his own, and if perchance a proposition were submitted to the meeting, which did not in the

regular course find a seconder, he would stand forth good-humouredly to second it himself. This total absence of business habits, though combined with the kindest intentions, soon spread a baneful influence over the Society's course. Yet, Mr. Devis was the most distinguished, as he was the most influential, artist, that had come forward to cherish, by personal sacrifices, the principles on which it was based; and those who remarked with regret the disadvantages which resulted to the Society from his neglect of the necessary forms of business, could find no one so well qualified, as he appeared to be, to preside over it.

Mr. Devis, having continued to be the most powerfully active friend of the Benevolent Fund, presided again at its annual dinner in 1811,¹⁵ and was in the same year re-elected to preside over the Joint Stock Fund. In the spring of 1812, Mr. Charles Warren was placed in the chair.



President
1812 to 1815.

¹⁵ On this occasion, Mr. Devis, somewhat excited after the exertion of presiding at the dinner, left the tavern, accompanied by a box containing

Thus two years passed, and increasing ferments presented to the Society's view indications of growing impediments between itself and the attainment of its great purpose.

In 1812, Mr. Christie, of Pall Mall,

James Christie.

presided at the annual dinner of the Benevolent Fund, which had already, through the exertions of its committee, made a favourable impression on the public, accumulated a considerable sum of money, and obtained the patronage of many of the most distinguished amateurs of art in the country. In the same year Benjamin West, Esq., president of the Royal Academy, became a subscriber to the Benevolent Fund.

In the following year, 1813, Samuel Whitbread, Esq.,

S. Whitbread

M.P., presided at the annual dinner of this branch, and in a powerful speech eulogised the principles of the Society.

In the same year, the Society had the good fortune to

the money that had been collected, and by Mr. Secretary Young, in a hackney-coach. After having set down Mr. Secretary at his residence, in Charlotte Street, Fitzroy Square, Mr. President proceeded to his own residence, in Berners Street, retired to rest, and forgot the world. But he soon awoke again, conscious of his responsibility to the widows and orphans for the contents of the money-box, but where the box was he knew not. He arose, and quickly proceeded to knock up Mr. Secretary, hoping for news of it; but the secretary merely knew that it had been placed in the coach. Thus at fault, like men leading a forlorn hope, they went in pursuit of the coach, and, on opening the door of one standing on the rank in Oxford Street, had the happiness of finding the box on the seat, just as they had left it.

gain the countenance and protection of Sir John Edward Swinburne, Bart., and to receive from him the first mark



J. E. Swinburne

of a dignified friendship, which has materially advanced and consolidated its interests.

The susceptibility of the Society rendered the character for business, of whoever might be elected to preside over the Joint Stock branch, a matter of vast importance. Mr. Warren had recommended himself by his rare natural powers of eloquence, and it soon became evident that, like his predecessor in the chair, he did not consider that the duties of president could be discharged, for the most part, by preserving order, and administering the laws in silence. Hence the practice of throwing the weight of the president's opi-

nion into questions under discussion, soon divided the members into parties, and became otherwise inimical to the Society's welfare and progress.¹⁶

Whilst the Joint Stock Fund was thus proceeding, the Benevolent Fund steadily pursued its course, holding its dinner annually, collecting money, rising in importance with those who looked towards it for the protection of their families in case of need, and gradually acquiring respectability in public opinion.

In 1812, however, its quiet progress was disturbed by the fact of its growing importance having awakened new considerations in the minds of a number of artists, whose sympathy had not been moved by that cry of humanity which had called others to the aid of Mr. Tagg. These persons seem to have thought that the new occurrence in the British world of art had placed them in a false position, and to have resolved to endeavour to right themselves, by acquiring possession of the money raised for the widows and orphans of the Artists' Fund, and by dispensing it in "general benevolence."

The tendency of this new project was to cherish those evils among the many, which the Artists' Fund sought to eradicate, and to acquire for a few, the character of general benevolence.

The death of Mr. Pether, a painter of considerable ability, was the occasion which the authors of this scheme availed themselves of to try their strength. Illness had rendered Mr. Pether incapable of following his profession during the last two years of his life, and his death had bequeathed to the world and to charity his widow and six young children.¹⁷

The constitution of the Artists' Fund had left its integrity—*i.e.* the union of its two branches—dependent on the good faith of the subscribers to the Benevolent branch and their committee, the members of the Joint Stock Fund having reposed full confidence in them, when, on the 8th of

¹⁶ The number of effective members of the Joint Stock Fund, in March, 1812, was only forty-six, and the amount of its funds was 203*l.* 5*s.*

¹⁷ Mr Pether died at Southampton, 13th April, 1812.

August, 1811, they paid over to that committee, in trust, the money they had collected from their own friends, for the benefit of the widows and orphans of the members of the Artists' Joint Stock Fund exclusively; and, consequently, the very existence of the Society was based upon honour. This fact had been made known to the world by advertisements and printed addresses, and it was in the face of it that the hostile party endeavoured to effect its purpose, through the instrumentality of the friends which it hoped to find in the Benevolent Fund committee.

The thoughts of the members of the Artists' Fund were, by this event, turned from the dangers and difficulties of practical government by which they had been engaged, towards those of defensive warfare. In consequence, on the 11th June, 1812, a general meeting of the members of the Artists' Joint Stock Fund was held to consider the Society's critical position.

They considered and deplored the calamity of Mr. Pether's family; but, instead of regarding it as a justification of the effort then making to destroy the integrity of the Artists' Fund, they held it to be unquestionable evidence of the necessity for the Society's existence, to ensure to other families protection against exposure to similar evils. It was thought that the afflictions of Mr. Pether's family ought to be met as other similar cases had been met before the Society's existence, and the meeting resolved, "That the representatives of the Joint Stock Fund in the Benevolent Fund committee be instructed to oppose any alteration being made in that branch of the Society to meet the case."

At the meeting of the Benevolent Fund committee, 19th June, 1812, Mr. Christie¹⁸ brought under consideration the anticipated proposition to change the constitution of the Society in favour of general benevolence; but, in consequence of the feeling evinced by the meeting, he withdrew it: and Mr. Solly, knowing the injurious effects of doubt as to the result of the question concerning the Society's

¹⁸ Mr. Christie had been elected to the committee on the 12th of April in that same year.

integrity, gave notice of a motion touching the distribution of the Benevolent Fund.

At the next meeting of the Benevolent Fund committee, June 23d, 1812, on the motion of Mr. Solly, it was resolved,—“That the object of the Benevolent Fund being to make permanent provision, by annuity or otherwise, for the widows and orphans of the members of the Artists' Joint Stock Fund, no portion of that fund be appropriated to any other purpose.” And the principles of the Society having thus been honourably sustained, it began to gain strength, and its members reposed on the fidelity of their friends.¹⁹

The “General Benevolence” party, thus checked in their aggression, were for a considerable time silent, but not subdued. By degrees they were heard again decrying the principles of the fund, and, in the autumn of 1813, they resolved to effect their purpose by an appeal to the subscribers of the Benevolent Fund at its next annual meeting.

Thus, anticipations of the next annual meeting became matter of considerable excitement, for that meeting appeared destined to determine whether the Benevolent branch should continue to belong to the artists who had by themselves and their friends raised it, or to the hostile party, who appeared to have subscribed to it for the purpose of subverting its principles by their votes. The pretensions of the assailants, freely set forth, were discussed in pamphlets, and with considerable warmth in those currents of social intercourse in the world of art which flowed among the subscribers to the Benevolent Fund. It was argued that the fund ought to be thrown open, because the merit of some of the members of the club (*i.e.* Joint Stock Fund) did not entitle their fami-

¹⁹ The termination of this affair was held to be so important to the rising interests of the Society, that at a meeting of the members of the Joint Stock Fund, April 5, 1813 (the first meeting held after its termination), when thanks were voted to the Benevolent committee, the resolution stated, that Messrs. Clint, Mulready, C. Warren, and Turnerelli (the representatives of the Joint Stock Fund in that committee), deserved the honourable appellation of Protectors of the Wives and Children of that branch of the fund.

lies to such ample protection as the Benevolent Fund, applied to them exclusively, would afford ; and that such exclusiveness, whilst families of artists of greater professional merit were frequently left destitute, was manifest injustice.

To this it was replied, that those artists whose exertions had raised the fund had moral right to possession ; that they had not by its constitution retained any exclusive privileges to themselves or their families, but that, on the contrary, they had constituted it a commonwealth, or community of money, rather than of persons, open to all artists of respectability, and on which all might repose without degradation ; that if artists of merit exposed themselves and their families to the degradation of pauperism rather than join it themselves, that abstinence might be regarded as evidence of the folly of prejudice, rather than of the Society's want of capacity for doing good. Into this controversy Mr. Hopwood voluntarily entered on the part of the Society.²⁰



²⁰ Mr. Hopwood was born about the year 1752, in Yorkshire. "It was here" (in the village of Norton), says an article in the *Literary Gazette*,

Yet to embark in the cause of "General Benevolence" seemed to involve so much of kindness, that the cry became very seductive, and for a moment dignified those who adopted it. But time and reflection taught many an artist that, however good and agreeable general benevolence may be to those who give, it robs those who receive of that mental independence which is necessary to self-respect; and that the principles of the Society sought to be destroyed, protect its members and their families above that extreme degrada-

"that the writer, in the year 1795, found him, he being at that time about forty-five years of age, with a family of six children, and occupied with some of his first speculations on copper." He had already, by indefatigable industry, engraved and published a plate by subscription; but his little knowledge of art being inadequate to his purpose, notwithstanding that he was encumbered by the cares of a large family, he made his way up to London, where those powers which had rendered him the oracle of his village were not wholly lost. But as aspirants who in early life commence the study of the arts, even under the most favourable circumstances, commonly find themselves engaged in mental struggles, so Mr. Hopwood brought his powerful energies to the combat under disadvantages which left him no repose.

None knew better than he did the propriety of endeavouring to make provision against the decay of powers accelerated by incessant exertion, and consequently he became an active member of the Artists' Fund. No sooner had the attack been made on the integrity of that Society on behalf of general benevolence and of Mr. Pether's family, than Mr. Hopwood evinced considerable ability in a pamphlet entitled "A Letter to the Donors and Subscribers to the Artists' Benevolent Fund," in reply to an address from "A Subscriber to that Institution."

At the meetings of the members of the Fund his zeal not unfrequently rendered him regardless of those forms by which bodies of men are usually governed. Hence sometimes he was called to order by the chair. On one of those occasions, Mr. Warren, who presided, called him an inspired savage. The following morning Mr. Hopwood called on Mr. Warren to thank him for the compliment, which he affirmed was the highest mark of distinction he had ever received.

On the retirement of Mr. Young, in 1813, Mr. Hopwood was elected secretary, and, with the assistance of Mr. Hawkes, continued in the discharge of the duties of that office till 1818, when illness obliged him to resign. His resignation was followed by a vote of thanks from the Society for his zealous discharge of his duties. During his illness he reposed on the fund, and died on the 29th September, 1819.

tion which alone appears to justify, and must always be the consequence of, petitioning and supplicating general benevolence for temporary relief, which only it has to bestow. Such considerations, and a strong conviction that the danger to which the very existence of the Society was exposed resulted from an abandonment of moral right, animated its members with confidence in the willingness and power of their friends to resist successfully the coming attack.

On the 26th of April, 1814, the annual meeting of the subscribers to the Benevolent Fund, which was to decide the important question at issue, was held, and the great number of artists and amateurs brought together on that occasion evinced the interest it had excited. Mr. Solly presided.



The preliminary and ordinary business of the meeting having been gone through, Mr. * * * rose and commenced an address on behalf of general benevolence ; but he had

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not proceeded far when the secretary (Mr. Busby) announced that the speaker had not paid his subscription. After a short pause the president rose to inquire the ground on which he claimed the right of speaking; but no sufficient reply having been given, expressions of dissatisfaction ensued, whereupon it was resolved (the question having been put from the chair), "That no gentleman be entitled to speak or vote whose subscription is not paid." It having been thus decided that Mr. * * * had no right to speak, and that gentleman having declined at the critical moment to qualify, for the sake of advocating the cause he had espoused and led, he withdrew. This event, whilst occasioning some expressions of surprise, evidently disconcerted the General Benevolent party. Whereupon Sir John Edward Swinburne, Bart. rose, addressed the meeting, and concluded by moving (seconded by Mr. Mulready), "That this general meeting decidedly approves of the principles on which this institution is formed, and determines to adhere steadily to the same."

The hostile party seemed now to have lost courage and confidence with their leader, for no amendment was moved, and the motion was carried by a large majority. Thus the defence of moral right against spoliation was successfully made by those amateurs of art and artists who had raised the Society, and who now came forth in the hour of need.²¹

This experiment having taught the movers in it the little hope there was of placing themselves at the head of a Fund of General Benevolence by right of conquest, they withdrew their pretensions within ordinary limits, and began their career anew by appealing to the public for voluntary subscriptions in aid of their purpose, and by depending on the result for the amount of the fund which they sought to raise, and to dispense.

²¹ It appeared from the treasurer's report made to the meeting, that the Benevolent Fund at that time possessed sixteen exchequer bills of 100*l.* each, and 7*l.* 8*s.* in cash.

Soon afterwards a prospectus was issued, of the title-page of which the following is a copy :—

“An Account of the General Benevolent Institution, for the Relief of the Widows and Orphans of Artists in the United Kingdom, whose works have been known and esteemed by the Public. Supported by Voluntary Contributions. 1814.”

It having been discovered that the scheme, as thus announced, was defective, another prospectus appeared, with the following title-page :—

“An Account of the General Benevolent Institution, for the Relief of Decayed Artists of the United Kingdom, whose Works have been known and esteemed by the Public ; and for affording Assistance to their Widows and Orphans. Instituted, 1814.”

Whilst the integrity of the Artists' Fund had thus been endangered from 1812 to 1814 by agitation from without, the internal affairs of its two branches had proceeded very differently. The Benevolent branch, confided to the care of a committee of four representatives of the Joint Stock Fund, and eight amateurs of art, who sought the pleasurable excitement of doing good to the families of artists not immediately connected with themselves, was characterised by a government of quiet reason, and had, notwithstanding the attacks of those who sought to dispense general benevolence, gathered strength in its course. But the Joint Stock branch, established for purposes immediately and deeply interesting and important to the members themselves, each of whom had the right of speaking and voting on all questions at general meetings, had continued to proceed under the influence of excitement, and could scarcely be said to have been under any government at all. And the difficulties which arose in the way of the Society's attaining the objects it sought, had changed the original zeal and hopefulness of its members into feelings of indifference and disappointment: hence, their periodical payments, the root

of the Society's existence, had fallen in arrear, and the members neglected to attend the meetings held for the transaction of business.

Such was the state of the Joint Stock branch of the Society, when, in the early part of 1814, its president, Mr. C. Warren, on the part of the committee of the Benevolent branch, brought before a general meeting a proposition for giving to that committee the right of deciding by ballot as to the qualifications of each candidate for election, previously to his being balloted for by the members of the Joint Stock Fund, and justified the measure on the ground of its being necessary to entitle the families of members to the protection of the Benevolent Fund. The constitution of the Society by law and practice had preserved to the Joint Stock branch the right of electing its own members, uncontrolled by the Benevolent branch ; and the 25th article of its code of laws had declared that " no regulation which has been confirmed by a quarterly meeting could be rescinded or altered but with the approbation of three-fourths of the members of the Society." Hence the moment chosen for a dispassionate consideration of the merits of this important motion was most unfortunate, for the requisite number of members was not present, whilst those who objected to it felt secure, that the many circumstances which operated to cause members to absent themselves would render the passing of it into a law impossible.

On the 8th September, 1814, the question was again brought forward to be finally disposed of ; but the number of members present was still insufficient to justify further proceeding with it at that time. The president, however, forgetful of that respect for the laws, which by every moral obligation he was bound to exercise, put the question from the chair, and it having, on a division of less than half the members of the Society present, obtained a majority of two, he declared that the proposition for giving to the Benevolent Fund committee the right of balloting for

candidates for election into the Society, before they could come to be balloted for in the Joint Stock Fund, had passed into a law, and he instantly left the chair.

The effect of this proceeding was immediate ; the thinking and reflective part of the members saw in it a defiance of law, that robbed them at once of all ground of confidence and security in the Society.²²

The degradation of the Joint Stock branch was, by this event, consummated, and it lay, with the hopes of its members paralysed, the victim of anarchy, holding its existence merely through its fortunate connexion with the Benevolent Fund, and, through its possession, of about 600*l.*, the entire fruit of its career of four years and six months.

Meetings continued, however, to be held under the same

²² In consequence of this extraordinary proceeding, a requisition for calling a meeting (of which a copy is subjoined) was drawn up, and a meeting was held ; but the influence of the president with his friends, on the one hand, and the disinclination of many men, on the other, to attend a meeting likely to cause great personal annoyance, rendered it useless :—

“To the Chairman and Governors of the Artists’ Joint Stock Fund.

“Gentlemen,—We, the undersigned members, request that you will be pleased to call a general meeting of the Artists’ Joint Stock Fund, as early as possible, to take into consideration the illegal method resorted to at the meeting of the Society, held at Freemasons’ Tavern on the 8th instant, to pass into a law the subject recommended for consideration by the committee of the Benevolent Fund, it having been carried in violation of the 25th Article of our Laws, and respect for the said article being essential to the existence of the Society. September 10, 1814.

(Signed)

“ C. Pye.	W. Finden.
J. Lewis.	W. Holl.
R. Rhodes.	W. J. White.
E. H. Bailey.	James Smith.
G. Corbould.	R. Woodman.
S. Middiman.	J. E. Hinchliffe.
J. Pye.	P. Stewart.”

At this time the number of members was nominally about fifty-five.

presidency ;²³ but they were attended only by that section of the members which derived its power from the Society's degradation, and by a few of the watchful of the opposite party. At these meetings, resolutions were passed to effect such changes in the laws as were deemed necessary to ever-changing purposes; and on the 2d February, 1815, a committee was appointed to revise the laws according to the changes which had been made. Such was the state of the Joint Stock branch of the Society in the spring of 1815, when Mr. Charles Warren retired from the chair, and Mr. Mulready was elected to succeed him.



President

1815 to 1817.—1820 to 1822.

1824 to 1826.—1828 to 1830

²³ In the early part of 1814, an address, signed by the Secretary, but written by Dr. Wolcott, was issued by the Society, in explanation

At that time no human powers appeared capable of lifting up the Society from its moral degradation, by restoring confidence amongst its members at large. At its meetings, new changes in the laws continued to be made to suit new views; auditors were appointed to examine and arrange the accounts,²⁴ which had fallen into great confusion; and, on the 23d January, 1816, another committee was appointed to re-arrange the laws to suit the last changes. But all that was done was labour in vain; for the members generally had long since withheld their periodical payments, and the fund had consequently well-nigh lost its source of existence.²⁵

In 1816, Mr. Mulready was re-elected to the chair.

Meetings continued to be held, and changes to be made in the laws, but all that was done was as useless to their purpose as to the government of China.

of its objects and position, of which address a copy will be found in ADDITIONAL NOTE A, at the end of this chapter.

²⁴ The Society's accounts had, from its commencement till the presidency of Mr. Mulready, been irregularly kept; they were now, after much difficulty, arranged from March, 1812, to December 21st, 1815, comprising six months of Mr. Mulready's presidency, printed and circulated among the members. This document shews that various sales of property (stock and exchequer bills) were effected to meet the current expenses, and that the balance left to the Joint Stock Fund, at the time of the audit, was 618*l.* 12*s.* 10*d.*, and it is signed by the auditors,—

R. Woodman.
W. J. White.
John Stewart.

From this period (1815) to 1823, no other statement of the Society's accounts was printed.

²⁵ The Committee of Revision for the Laws appear from the following document to have become tired of office:—

"We, the undersigned, appointed as a committee for the radical revision of the laws of the Artists' Joint Stock Fund, decline acting further in that capacity:—

(Signed)

" P. Turnerelli.
George Shephard.
Abraham Cooper.
W. J. White.

E. Scriven.
J. Varley.
W. Mulready.
C. Warren."

" June 22d, 1816."

On the 9th May, 1816, a letter was received from Mr. A. Cooper

In 1817, Mr. Cooper was elected to preside.



President.
1817 to 1820 - 1822 to 1824.
1820 - 1821 - 1

On the 3d July, 1817, the newly made laws were again referred to a committee for revision.

At a meeting of the Joint Stock Fund, on the 22d September following, on the motion of Mr. Woodman, it was resolved, that,—

“Believing the existence of the Society to be endangered by its divisions, a special meeting of this branch be called to adopt such measures as will secure its stability.”

declining the office of Chairman of the Society, to which he had been elected March 22d, 1816. Mr. Turnerelli was then elected, but declined on account of his being about to go abroad. Mr. Mulready, who had previously declined to be re-elected, then kindly agreed to continue in the chair.

In consequence a meeting was held 20th October, 1817, when Mr. C. Warren presented himself, and recommended that the Society should, with certain exceptions, resume its old printed laws (thereby recommending that it should retrace its course, and virtually begin again), under the name of the Joint Stock and Annuity Fund;—not one word did he say about rescinding the many laws passed during the previous three years by way of getting rid of the embarrassment which they might throw in the way of the Society's future proceedings. He assured the meeting that the annual subscriptions of members, as regulated by the original table, were so much more than sufficient to effect the purposes to which they were applicable; that all the arrears due in consequence of so many of them having, during the greater part of three years, withheld their subscriptions, need not be collected; that their future payments might be twenty per cent less than was required by the original table; and that, notwithstanding this reduction, the Society would be able to pay to claimants 6*l.* monthly in sickness, as heretofore, and annuities of 60*l.* instead of 30*l.*, which latter sum the original tables had been calculated to pay.

Mr. Warren then moved, seconded by Mr. Woodman, that those who approve of the foregoing propositions for adoption by the Society be requested to sign them.

In this affair the persuasive powers of Mr. Warren's eloquence²⁶ triumphed completely, for the greater number of those who heard him became animated by that sort of confidence, or belief, which sometimes exists quite independently of reason. The plan seemed to promise to the members an excellent bargain, by the mere anticipation of which they were greatly delighted.

Hence the table calculated by Mr. Bond to regulate the Society's income and expenditure was repudiated before time had been allowed to demonstrate by practical experience its

²⁶ A biographical notice of Mr. Warren will be found in ADDITIONAL NOTE B, at the end of this chapter.

real value; and another table,²⁷ without the sanction of any practical actuary having been cited to justify the repudiation, was adopted in its stead. And the Joint Stock Fund, having thus acquired a new basis, began to shew fresh signs of life under the name of the Joint Stock and Annuity Fund.

A committee was appointed to revise the laws according to the new changes, and, early in the spring of 1818, an edition of them was printed, with Mr. Warren's reduced table of payments and his promises of increased benefits.²⁸

From the overthrow of confidence in September 1814 until 1818 the Joint Stock Fund was almost dead as to the attainment of its important purposes, and during the year 1817 it had no practical existence whatever.²⁹

²⁷ This Table was as follows :—

Age of Members.	Annual Payment.	Age of Members.	Annual Payment.	Age of Members.	Annual Payment.
	£. s. d.		£. s. d.		£. s. d.
21	2 5 11	33	3 1 2	45	3 19 0
22	2 7 1	34	3 2 5	46	4 0 6
23	2 8 4	35	3 3 11	47	4 2 6
24	2 9 6	36	3 5 3	48	4 4 0
25	2 10 10	37	3 6 8	49	4 5 11
26	2 12 0	38	3 8 2	50	4 7 10
27	2 13 3	39	3 9 8	51	4 9 8
28	2 14 7	40	3 11 2	52	4 11 4
29	2 15 10	41	3 12 7	53	4 13 2
30	2 17 2	42	3 14 2	54	4 15 3
31	2 18 6	43	3 15 10	55	4 17 4
32	2 19 10	44	3 17 4		

²⁸ The word "committeeman" was in this edition of the laws substituted for that of "governor."

²⁹ There is no record of any business having been effected by the committee from the overthrow of confidence till 1819. In that year one committee meeting was held; one in 1820; and none in 1821. The records of the proceedings of general meetings of the Society on its minutes, are too various and unimportant in their results to be noticed here in detail; but that the reader may have an idea of the peculiarities by which

Those members of the Society, however, who foresaw the evil result of the new measures of finance, adopted without the sanction of any authority to entitle them to rational confidence, foresaw also that, to abandon the Joint Stock Fund was to renounce for their families all chance of that protection which the progressive course of the Benevolent Fund seemed to promise. Hence most of the members of the Joint Stock Fund determined to adhere to it, whether it were governed by wisdom or by folly. And hence the Benevolent Fund, having become the beacon of hope and confidence, in the midst of anarchy, preserved British artists from being again exposed by necessity to the degrading evils of pauperism.

In 1818, the periodical subscriptions of fifty members, regulated by Mr. Warren's table, were in course of payment; the amount of three years' subscription, which had in many cases fallen in arrear, having been remitted to each of them, or otherwise allowed for in the general settlement of accounts that took place at this period. Mr. Cooper was, this year, re-elected to the chair.

Sir Charles Long, Bart. (afterwards Lord Farnborough),



had presided at the annual dinner of the Benevolent branch, in 1814; and Beeston Long, Esq., at that of 1815.



they were characterised, an extract from a minute of the proceedings of the 22d May, 1817, is subjoined:—

"It was moved by Mr. Warren, and seconded by Mr. ***** , that the chairman be empowered to dispense with the quarterly meetings; That all fines be omitted; and, That the payments of members be made annually, instead of quarterly," &c. &c. Up to 1818 the number of effective members never exceeded sixty.

During the time comprised in the foregoing recital, the Benevolent branch of the Society continued to proceed successfully, held its dinner regularly, increased its funds, notwithstanding the attacks which had been made upon its integrity, and remained true to its first principles. Previously to 1815, it had been assailed twice, and the Artists' General Benevolent Institution had arisen on the principles by which those attacks had been actuated. The respective principles which the Artists' Fund and the Artists' General Benevolent Institution sought to sustain were so directly opposed to each other, that the impossibility of combining them in any one establishment appears self-evident, whilst the good that each aimed at effecting might well have so moderated the pretensions of both, as to prevent either from seeking to establish itself on the ruin of the other.

But the Artists' General Benevolent Institution had not been taught, either by the principle of "benevolence," which it professed to practise, or by the defeats of its friends in their attacks on the integrity of the Artists' Fund, that the latter institution was worthy to enjoy a quiet existence. For, on the 7th January, 1817, it sought to destroy the integrity of the Artists' Fund, by forming a junction with its Benevolent branch. It did not attempt to effect this object by making an approach to the members of the Artists' Fund themselves, to whose families the Benevolent Fund morally belonged, but by opening negotiations with the Benevolent Fund committee, to whose honour the artists had confided that branch of their Society.

In consequence, negotiations were entered into, which, on the 1st of April following, were broken off without having produced any other material result than that of warning the members of the Artists' Fund that certain dangers and difficulties still lived, which they had considered as having passed away.³⁰

³⁰ On the 18th of February, 1817, Mr. Warren stated the result of the meeting that took place between the deputations from the two funds,

They had long foreseen, that in the event of the pressure from without of "general benevolence" becoming strong enough to destroy their Society, those evils which had given rise to it must again characterise the social position of British artists.

The Artists' General Benevolent Institution proclaimed itself to be raised "for the relief of decayed artists of the United Kingdom, whose works have been known and esteemed by the public; and for affording assistance to their widows and orphans. Supported by voluntary subscriptions."

But artists, seeking the protection of this institution, can advance no claim that is not dependant for recognition on the favour of those persons who preside over it and dispense its bounty. And hence men, "whose works have been known and esteemed by the public," have, for the chance of acquiring an occasional donation in a course of years, to learn the art of supplication, and to practise it,—sometimes, perchance, towards men who have been in bygone days the companions of their social hours. Thus it appears that, whilst general benevolence professes to recognise the rights

and presented to the committee the plan of union proposed by the deputation from the Artists' General Benevolent Institution:—

"The Joint Stock Fund to be secured to the subscribers upon the principles for which they subscribed.

"Six months allowed to make good arrears.

"The widows and orphans of full subscribers to be relieved out of the interest arising from the Benevolent Fund, to the amount of 20*l.* per annum (or such other sum as may be agreed on), and the surplus interest made over to the General Fund.

"All moneys become the property of the General Fund at the death of the Joint Stock subscribers, with the above interest.

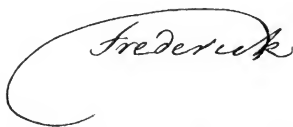
"No artists to be relieved but those who subscribe; but the widows and orphans of artists, whose works have been known and esteemed, are intended to be relieved, subject, however, to the discretionary power vested in the directors.

"A portion of the annual income, and of the interest of principal, is to be applied towards the relief of distressed artists, and a portion towards the relief of widows and orphans."

of the artist's mind, its recompense is bestowed on his body, and tends merely to prolong its existence, whilst his mind is left to feed on the bitterness of that humiliation which has accompanied the recognition of his merits.

And hence the blessings of general benevolence, which were intended to supersede amongst British artists those of provident care, appear to be such as commonly wait on improvidence, rather than such as might be expected from the resources of a great nation, called forth by enlightened men, in the nineteenth century, to cheer the artist of cultivated intellect in his days of sickness or superannuation, as the just recognition of a well-spent life. Those members of the Artists' Fund of provident care, who thus viewed and considered the moral consequences of depending on general benevolence, looked back on their own Society, and acquired by comparison increased admiration for the manly and simple basis on which it rested; resolved to unite more firmly than ever to protect its integrity, and to confide in years of experience for that wisdom which was necessary to develop its usefulness, and in the talent that was growing up amongst them, for that true nobility by which they hoped it would become adorned.

In 1816, the Duke of York presided at the annual dinner of the Benevolent Fund.

A handwritten signature in cursive script, reading "Frederick". The signature is enclosed within a large, elegant, looping flourish that starts under the first letter and ends under the last.

Sir John Edward Swinburne, Bart. presided at the Benevolent Fund dinner of 1817,³¹ and also, in consequence of

³¹ This year Mr. Alexander resigned the treasurership of the Benevolent Fund, when D. Moore, Esq. of Lincoln's Inn, became treasurer, and up to the period of his death rendered to the Society very important services. In 1822 the interest on the navy five per cent stock, in which property of the Annuity Fund was invested, was reduced to four per cent.

the indisposition of Sir H. C. Euglefield, who was to have presided, in 1818. The amount of money subscribed in the last-named year was 381*l.* 18*s.* 6*d.*

J. E. Winburne

In 1819, Sir Benjamin Hobhouse presided at the Benevolent Fund dinner. The amount of subscriptions was 544*l.* 7*s.*

Benth. Hobhouse

The Marquess of Lansdowne presided at the Benevolent Fund dinner of 1820. The amount of subscriptions this year was 601*l.* 12*s.*

Lansdowne

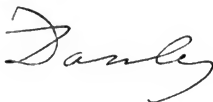
At the Benevolent Fund dinner of 1821, Sir Thomas Baring, Bart. presided. The amount subscribed was 562*l.* 8*s.*

Thos Baring

In 1822, the Earl of Blessington presided at the Benevolent Fund dinner. The amount subscribed was 613*l.* 3*s.* 6*d.*

Blessington

Lord Darnley presided at the dinner of the Benevolent Fund in 1823. The amount of the subscriptions during this year was 871*l.* 17*s.*



Whilst the Benevolent Fund had proceeded, competing annually with the General Benevolent Institution for public favour, the Joint Stock and Annuity Fund had continued its course from 1818 up to 1823, progressively developing its usefulness, and acquiring that kind of strength within itself which resulted from an improved administration of its affairs. But the doubt that existed among its members as to the soundness of its financial condition, and the influence of that prejudice which continued the cry of pauperism under the name of general benevolence, had combined to render its progress languid, and the ultimate attainment of its great object doubtful.

The year 1823, however, developed among its members evidences of manly consideration, which at once changed its prospects.

On the retirement, in 1822, of Mr. Mulready from the chair (in which he had succeeded Mr. Cooper, in 1820), a voluntary subscription had been entered into among the Society's members to evince to that distinguished artist their sense of his services; and in January, 1823, that mark of honourable distinction was conferred at the Freemasons' Tavern, in a manner not easily forgotten by those who were assembled on that occasion.³²

³² On the 22d January, 1823, the greater part of the members of the Artist's Fund met at the Freemasons' Tavern to present to Mr. Mulready a testimony of their regard. Mr. Charles Warren presided, and addressed Mr. Mulready to the following effect:—

“Mr. Mulready,—We have assembled here this evening to gratify some of the best feelings of our nature, by rendering to you a heartfelt tribute of esteem for the great services which you have rendered to the

In 1823, Mr. Cooper was re-elected president of the Joint Stock and Annuity branch.

At a special general meeting of the members, held on the 23d June in that year, it was, on the motion of Mr. Clint,



Artists' Fund. Many persons might have been found better capable than I am of expressing the sentiments of this meeting; but no one could more justly estimate the value of your services than I do; for, having been your companion in office, no one has had a better opportunity of appreciating them. You may justly claim the honour of being one of the founders of the Society, for you were one of the nine artists chosen by the general meeting, at the Gray's Inn Coffee-house, to form its constitution; and you were one of the four selected to arrange and perfect its laws for publication,—the value of which, time and experience have proved. The Society, sensible of your zeal and ability, elected you on its first committee, when more remained to be done to consolidate our infant institution than the members generally can imagine.

"When the Benevolent branch, for the protection of our widows and children, was called into existence, you were among the foremost to promote its interests, by becoming a steward at the first annual dinner. Six times have you filled that office of trouble and expense, with unabated ardour and advantage to the fund, derived alike from your purse and your moral influence over your friends.

"To you, sir, the institution is indebted for the powerful support it receives from one of the best men in existence, Sir J. E. Swinburne, Bart.

A A

referred to the committee to consider whether any, and what measures may, on deliberate inquiry, be found expe-

"Aware of the value of your services, you were appointed one of our representatives in the Benevolent Fund Committee; and our annual votes have been expressive of our sense of your merits, by retaining you in that situation up to the present time.

"Ultimately, the Society placed you in the chair—the highest situation that was theirs to bestow; and your conduct in the discharge of all its important duties induced them to call you to it a second time, as soon as they were permitted so to do by their laws.

"And, in the discharge of all these various duties, you have won our unanimous approbation; for it is only by exertions such as I have mentioned on behalf of the Society that it has been enabled to attain its present state of ability and prosperity. And, though ordinary means may now be adequate to its support, the members, sensible how much it owes to you, have resolved on presenting you with a permanent mark of their esteem.

"Mr. Mulready,—Accept this cup from the artists, members of this Society, whose names are inscribed thereon, not as the reward of your exertions—that you will find in the success with which they have been crowned—but as a testimony of our approbation and regard, won by the important services you have rendered to the Artists' Fund from its first formation up to the present time.

"And, when I wish you long life, and the greatest blessing that Providence can bestow—health, and a cheerful frame of mind to enjoy it, I am sure that I speak the honest sentiment of all now present.

"I may be allowed to add, we hope that, when many of us cease to feel any interest in what passes on earth, and you are participating with your friends in those happy moments of conviviality of which this cup is the symbol, you will recollect, with pleasurable feelings, that it was the spontaneous gift of seventy-three brother-artists, who, whilst admiring your high professional attainments, knew how to appreciate your moral worth as a man."

The following inscription was engraved on the cup:—

"We, Members of the Artists' Fund, whose names are inscribed hereon, deeply impressed by the important services rendered to that Society by William Mulready, Esq. R.A., from its foundation in 1810 to the present time, as a testimony of our approbation and regard, present him this cup." (*Here follow the names.*)

The artists who assembled on this occasion afterwards supped together, and carried away with them many pleasurable recollections.

dient to be adopted for the better security of the present and future claimants on the Annuity Fund.

In consequence, the actual financial state of that branch of the Society was submitted by the Committee to the consideration of Mr. Morgan, actuary of the Equitable Life Assurance Company.

Whilst this investigation was proceeding, a few of the Society's members, doubtful as to the result, intent on the attainment for British artists of the important object for which the Society had been raised, and assured that it possessed within itself resources capable of advancing the great cause, combined to call into auxiliary action some of that talent which had grown up amongst them; and they resolved, that whatever pecuniary advantages might result from their endeavours should be divided equally between the two branches of the Society.³³

Mr. Morgan, having carefully investigated the affairs of the Joint Stock and Annuity Fund, pronounced it insolvent, and that its capital, then 1668*l.*, was,—leaving out of view the many claims it might be called upon to answer,—insufficient to justify the payment of its then annuitants, *i.e.* two of 60*l.* each.³⁴

Yet, notwithstanding the shock occasioned by this disclosure, there was something in other features of the Society recently developed, which had not only imparted to its members the buoyancy naturally resulting from confidence of ultimate success, but had also acquired for it thenceforward a progressive increase of their number.

Mr. Morgan counselled the Society to wind up its affairs and begin again, and to confine its future allowances to sickness, and to superannuation after seventy years of age. On

³³ See the project developed in ADDITIONAL NOTE C, at the end of this chapter.

³⁴ In 1823, this branch of the Society adopted the system of having its accounts audited half-yearly, and, together with a list of the names of its members, printed annually and circulated amongst the members.

being informed that the Society desired to work out its original project of granting annuities claimable at all periods of life, for protracted sickness, he calculated two tables, but neither of them favoured the Society's chief object. The first of these tables he considered to be the Society's original table corrected,³⁵ though not to be relied on for affording all the benefits which that table professed to give. He suggested that the Society should regulate the future payments of its members by the one or other of his tables, and that it should call upon them to pay up all such arrears as the table it adopted might shew to be due from each of them respectively.³⁶

In 1824, Mr. Mulready was re-elected to preside.

The committee to whom the conduct of the investigation above mentioned into the affairs of the Joint Stock and Annuity Fund had been intrusted, recommended the adoption of Mr. Morgan's first table, with such benefits as it was calculated to afford;³⁷ and at a special meeting, held 29th May, 1824, that recommendation was formally submitted in a motion, which was lost upon an amendment moved by Mr. Woodman, and carried on a division, to the effect, that a committee be appointed to take into consideration the propriety of the Society's returning to its original payments and benefits. Accordingly, at a general meeting, held 22d June, 1824, the committee appointed on the 29th May recommended the Society to return to its original payments; to

³⁵ Mr. Morgan thought the Society's original table progressively weak, and inefficient from the age of thirty-eight; and he recommended the Society not to admit artists to become members above the age of forty-five.

³⁶ See Mr. Morgan's Tables, in ADDITIONAL NOTE D, at the end of this chapter.

³⁷ The following is an extract from Minutes of the Committee of the 8th January, 1824:—

"It being evident, from Mr. Morgan's replies to the . . . queries, that the Society, to become enabled to afford the annuities hitherto anticipated by its members, must raise the rate of payments to nearly double

admit no artist as a member after forty-five years of age; and to allow to claimants, in case of protracted sickness or of superannuation, 40*l.* per annum.³⁸ The Society, having adopted this recommendation, recommenced its career for the third time, from the September following; having lost, in its course from 1817 to 1824, by the adoption of Mr. Warren's theory, the sum of 424*l.* 18*s.* 11*d.*³⁹ (which it did not attempt to recover from its members); and also, by the reduction of the navy five per cent stock to four per cent, twenty per cent of that portion of its income which arose from funded property. From this period, however, the premium paid by members on admission was considerably increased, particularly on every year of age between forty and forty-five.

In 1825, Mr. Mulready was again re-elected to preside.

The beneficial effects which had resulted to many artists and their families, up to this period, from the practical working of both branches of the Society, now induced some of its most active members to consider the best mode of acquiring for it legal security against the dangers to which the attacks of "general benevolence" had exposed it.

That the Joint Stock and Annuity branch had been

the amount of our corrected table (Mr. Morgan's first table), retrospectively as well as prospectively, thereby creating a large debt due to the fund from its members, and making the future payments so great as to risk the exclusion of many; consequently endangering to their families that protection which the Benevolent Fund is raised to afford:—

"Resolved, That in the discharge of the duty imposed on us by a minute of the special meeting of the 23d of June last, we do recommend the Society to adopt our corrected table, with such benefits as it may afford; and that, while we do this, we feel assured that the Society, by a moderate exercise of its talent, will become enabled, at no distant period, to grant to its members an equivalent for their present disappointed hopes.

"Resolved, That the above resolution be printed, and circulated with the table, &c."

³⁸ See the Society's Minutes.

³⁹ Ibid.

enabled to preserve its existence through all the difficulties and dangers of its experimental career, by its connexion with its Benevolent branch, was demonstrated by experience. It was, therefore, felt that, to separate them, would be to annihilate the Artists' Fund at once, and thereby expose all British artists, not members of the Royal Academy, to the chance of becoming dependent on such blessings as "general benevolence" has to dispense; and hence the necessity for that legal protection which was now sought.

In 1824, Benjamin Bond Cabbell, Esq. became a valuable member of the Benevolent Fund Committee.



In June 1825, another application was made by the General Benevolent Institution to the Benevolent Fund Committee, respecting a union. Whereupon that committee resolved, "That Messrs. Solly, Cabbell, and Mulready, be empowered

to draw up the draft of a charter for this institution, to embrace both branches, and that the expense of the whole proceeding be defrayed by a private subscription, independent of the funds or the income of the Society."

On the 1st November following, another and similar application was made to the Benevolent Fund Committee, by the General Benevolent Institution.

In 1826, Mr. John Pye was elected by the Annuity Branch to preside.

In July, 1826, the General Benevolent Institution renewed its application to the Benevolent Fund Committee.

The Prince Leopold (now king of the Belgians) presided at the dinner of the Benevolent Fund in 1824. The amount of subscriptions received was 891*l.* 2*s.* 6*d.*



In 1825, the Right Hon. Robert Peel presided at the dinner of the Benevolent Fund,⁴⁰ and presented 100*l.* from the king (whose donations to the Fund amounted, in the whole, to 525*l.*) The amount of subscriptions was 1000*l.* 3*s.* 4*d.*



⁴⁰ In proposing prosperity to the fund for the relief of the widows and orphans of artists, the chairman said: "It must be felt that, in adopting the profession of an artist, the motives which actuated them were pure from the slightest alloy of any thing sordid; for it was well known that, in this great commercial country, the exertion of the same talents in any other walk of life would procure them a much higher pecuniary compensation; but, for the noble object of honourable distinction, the young artist was willing to submit to all the toils and privations which were, he feared, necessarily incident to the profession. It was one, too, in which

In 1826, the Right Hon. Frederick Robinson (afterwards Viscount Goderich, now Earl of Ripon) presided at the Benevolent Fund dinner.⁴¹ The amount of subscriptions was 938*l.* 18*s.* 10*d.*



genius did not always triumph,—in which ability was not always acknowledged, at least during the life-time of the artist. It was not, then, he thought, too much for men so actuated to expect that the public would come forward and rescue those from want who were most dear to them, in the event of themselves being less successful than their more fortunate competitors."

" On this occasion, the chairman said: "It had been his lot to fill the public office which he then held under the crown in times peculiarly favourable to the advancement and progress of the arts. Escaped from the difficulties and embarrassments of a long and expensive war,—escaped from the inconveniencies—he might say, the distresses—which the circumstances of that war had, in many respects, thrown on the country,—the period at which it fell to his lot to obey the king's commands, in assuming the office which he had now the honour to fill, appeared to him to afford a most favourable opportunity for proposing to parliament to take the arts under its fostering protection. And he could say, with perfect truth, that he had never witnessed, in parliament, a proposition received with more unqualified favour, or prosecuted with more unqualified zeal. He hoped, and believed, that the same spirit would continue until the project was brought to a successful termination. He alluded to the proposition which he had first submitted to parliament two years ago, for the establishment, at the public expense, of a royal and national gallery. He felt, and he was sure the country felt, the intimate connexion which existed between all that was noble and dignified in human nature, and the successful study and prosecution of the fine arts; and he owned it was to him a gratifying circumstance,—a circumstance which he could never forget,—a circumstance which he hoped his posterity would never forget,—that he happened to be the humble individual whose lot it was to call upon parliament to embark in this honourable career.

* * * * *

" This was a question free from all party views—estranged from all party feeling; and, in supporting it, men of every description of political

The Earl of Aberdeen presided at the annual dinner of the Benevolent Fund in 1827, in which year the subscriptions amounted to 1099*l.* 13*s.* 2*d.*

Aberdeen

In 1828, Lord Lyndhurst presided at the annual dinner of the Benevolent Fund, when the amount of subscriptions

sentiment might combine. He was pleased at having at his right hand one of the first artists of the present day (Sir T. Lawrence); he was rejoiced when he saw around him so many men eminent for their talents. They had all witnessed the progress which had, for some years past, been made in the fine arts in this country; and he thought he might venture to assert that, at the present moment, England held the first place in the European school of art. All he meant to say further was, that if there were any one object which, more than another, he was particularly anxious to forward, as connected with the arts, it was, that those whose labours were exhibited to the public, for their gratification and delight, should, as soon as circumstances would permit, have a place provided for their exhibition, more worthy to hold such specimens of genius. It was obvious to every person that the apartments which were at present assigned for that purpose were totally inadequate for a proper display of those works which the public express so much anxiety to see. And he did trust that, at no distant period, they would at least see the commencement of a structure better calculated, as he had before said, to contain those works of art which were intended to be exhibited to the public, and which, in its exterior, would be more worthy of the great metropolis in which it was to stand, and of the powerful country at whose expense it was to be erected. This he might say—he might confidently say—that the public of this country would not grudge any expense that might be incurred in the prosecution of such an object. The encouragement of the fine arts was admitted by all mankind (at least by those who had considered the subject) as not only consistent but interwoven with the glory and honour of a great country, because they were conducive to the excitement of all those feelings and sentiments which did honour to, and conferred dignity on, human nature. However long it might take to complete the great work to which he had alluded, he hoped he should have the happiness at least of being present when the first stone of that building was laid."

* * * * *

for the year, including one-half of the produce of the plate of "The Wolf and Lamb," was 1463*l.* 8*s.*⁴²

Lyndhurst,

At the Benevolent Fund dinner of 1829, the Duke of Somerset presided. The amount of subscriptions was 973*l.* 10*s.* 6*d.*

Somerset

In this year a scheme was kindly presented to the Benevolent branch of the Society, by Mr. Finlaison, actuary of the National Debt, to regulate the distribution of its funds, and was adopted by the committee.⁴³

In 1827, Mr. John Pye was re-elected by the Annuity branch to preside.



President

1826-27, 1828

⁴² See ADDITIONAL NOTE C, at the end of this chapter.

⁴³ See ADDITIONAL NOTE E, at the end of this chapter.

On the 18th of August in that year, the Charter of Incorporation was obtained,⁴⁴ which event was announced by the president at the quarterly meeting of the Joint Stock and Annuity Fund, held on the 22d September, in the following address:—

“Gentlemen,—Seventeen years have passed away since the formation of this Society. Prejudices were raised against it; they have been succeeded by a progressive and general acknowledgment of the wisdom and importance of its laws and its purposes. Its practical good has been felt and confessed, even by some of its members whose talents and prospects had flattered them into a belief that they were placed above the reach of its beneficial influence.⁴⁵ It is now the guardian of one hundred and seventy families against extreme adversity, in sickness or poverty. It has acquired in its course the patronage of the king and the country, and it possesses a growing capital of upwards of 10,000l.⁴⁶ This rapid accumulation of power, so important to the amelioration of the evils inseparable from the vicissitudes of human life, seemed to demand from those of your body to whom you have entrusted the direction of its affairs, an effort to obtain for the Society the protection and security of the laws of the country.

“Its constitution, founded as it was on the union of two funds raised for different purposes, governed by two distinct bodies acting independently of each other, and merely preserved in unity by good faith and honour, exposed it to the

⁴⁴ The first meeting of each branch of the corporation, called by their respective presidents, named in the charter, Sir John Edward Swinburne, Bart., and William Mulready, Esq., were held, for the convenience of the same persons attending both meetings, on the 7th and 8th April, 1828.

⁴⁵ See the biographical notices of Messrs. Clennell, Dighton, and Lowry, in ADDITIONAL NOTE F, at the end of this chapter. See also a notice of Mr. Devis, in the same note.

⁴⁶ Various tables, in illustration of the usefulness and of the financial position of the Society at this period, will be found in ADDITIONAL NOTE G; and a list of the presidents and members of the Annuity branch in ADDITIONAL NOTE H, at the end of this chapter.

attacks of all theorists, who imagined that their interests could be advanced by effecting some change; and during the last two years, much of the time of the Benevolent Fund Committee has been occupied in discussing the merits of the propositions made to them for uniting the Benevolent Fund with the Artists' General Benevolent Institution: those propositions, tending to effect a revolution in your interests in the Society, appear to have been suggested by the circumstance of its two branches having been regarded as two separate establishments, capable of acting independently of each other, or by the bond of their union having appeared so slender as to give rise to the supposition that it might be cancelled at the will of the committee of the Benevolent branch. Such is assumed to be the fact, from the circumstance that all the communications made by the persons who sought to promote this union, have been invariably addressed to the committee of the Benevolent branch of our Fund. On no occasion were their propositions addressed to you, neither were you alluded to by them, although you are the founders of the Society, the natural guardians of those beings for whose protection the Benevolent Fund was raised, and, consequently, the body to whom any proposals for effecting such a vital change should have been addressed, had the committee of the General Benevolent Institution considered the property of the Benevolent Fund as belonging to your families, and preserved for them by a bond that could not be cancelled without the sanction of your voice, unless by a breach of good faith and honour.

"It is due, however, to the amateur members of the Benevolent Fund to state, that although they had uniformly acted on the principle that the fund was raised exclusively for your widows and orphans, they readily agreed with your representatives in that body on the expediency of guarding against a relaxation of that principle of union at any future time, by endeavouring to place the constitution of the Society under the protection of the crown; and in June 1825, it was unanimously determined that an application should be made

for a charter; that the expenses attending it should be equally divided between the two branches of the Society, and be defrayed by private subscriptions. The committee of the Joint Stock Fund having concurred in the propriety of the measure, the subscriptions were immediately commenced in the Benevolent Fund committee, when the following sums were generously presented by the amateur members in aid of this desirable object :—

By Sir John Swinburne, President.....	£50
Mr. Solly, Vice-President	20
Mr. Cabbell	20
Sir Thomas Baring	20
Mr. Moore, Treasurer	20
Mr. Vine	20
Mr. Bernasconi	20
<hr/>	
Making a total of.....	£170

“ Mr. Cabbell, Mr. Mulready, and Mr. Balmanno kindly undertook the difficult task of framing the necessary document, and were aided in its subsequent progress by Mr. Moore. Numerous meetings of the successive committees of both branches of your Society were held, to provide for the due preservation of your rights and privileges; and the strictest secrecy was enjoined, lest the committees should have had to encounter an opposition which might have proved fatal to the successful termination of their labours; for although it was estimated by the officers of the crown that the expense would not exceed 300*l.*, yet if there should have been any opposition made by counsel on behalf of persons objecting to the grant, the expense might have amounted to a sum so large as to have caused the object to be ultimately lost. The necessity, therefore, of secrecy was rendered imperative on all the different committees in this branch which you have elected during the progress of the business; and, in confirmation of their entire concurrence in the policy adopted, they have advanced, by way of loan, to the general interests of the Society, in the accomplishment

of this important object, the sums to which their names are respectively attached, viz. :—

Mr. R. R. Reinagle.....	£10 10	Mr. John Pye	£15 0
„ W. Finden	10 10	„ W. Daniel.....	15 0
„ Abraham Cooper	5 5	„ J. Green	13 0
„ W. C. Fish	10 10	„ J. H. Robinson.....	10 10
„ G. Clint.....	5 5	„ Scotney	15 0
„ J. C. Hofland	5 0	„ Woodman.....	10 10
„ Sass	5 5	„ Mulready	50 0

“I have now the satisfaction, gentlemen, to acquaint you that the application made to the crown has terminated successfully, His Majesty having been graciously pleased to grant your Society a royal charter of incorporation,⁴⁷ thereby securing the permanent union of the two branches of your fund on the principles on which they were founded. Your committee feel assured that, notwithstanding they have achieved a measure of such magnitude as the attainment of a royal charter, without consulting you collectively, and obtaining your previous sanction and approval, yet, when the cause of their secrecy is considered, and the important advantages which are for ever secured to you are contemplated, they cannot but rejoice that they have been instrumental in effecting so desirable an object, and confidently anticipate the unanimous expression of your entire approbation.”

⁴⁷ This announcement was received with acclamations by the meeting. The persons present considering it to be the bounden duty of every member of the Annuity Fund to bear an equal share of the expenses attendant on the grant of the charter, they, after the meeting, entered into a voluntary subscription of 1*l.* each to defray the same, and invited the co-operation of such of the members as were not then present. A copy of the charter will be found in ADDITIONAL NOTE I, at the end of this chapter.

At the meeting of the 22d September, 1827, Mr. Hawkes, having resigned, Mr. Scotney was elected secretary, and continued in the discharge of the duties of that office up to the period of his death, in 1834. Mr. Scotney's knowledge and his unwearied zeal on behalf of the interests of the corporation combined to render his services invaluable, and to win for him the respect and esteem of its members.

ADDITIONAL NOTES TO CHAPTER VII.

- A. Address of the ARTISTS' FUND, February 21, 1814.
 - B. Notice of Mr. CHARLES WARREN, Engraver, and of the progress of Book Embellishment from the beginning of the present century.
 - C. Project for calling into action the professional talents of the members of the ARTISTS' FUND, for the furtherance of the Society's objects.
 - D. Tables calculated by Mr. MORGAN for the ARTISTS' JOINT STOCK AND ANNUITY FUND.
 - E. Scheme drawn up by Mr. FINLAISON for the distribution of the ARTISTS' BENEVOLENT FUND.
 - F. Biographical Notices of Messrs. LUKE CLENNELL, DENIS DIGHTON, and WILSON LOWEY, in illustration of the usefulness of the ARTISTS' JOINT STOCK AND ANNUITY FUND; and Notice of Mr. ARTHUR WILLIAM DEVIS, one of its founders.
 - G. Financial Tables in Illustration of the Principles and Progress of the SOCIETY FOR THE MANAGEMENT AND DISTRIBUTION OF THE ARTISTS' FUND.
 - H. List of the successive Presidents of the ARTISTS' JOINT STOCK AND ANNUITY FUND; and List of its Members.
 - I. Charter of Incorporation of the SOCIETY FOR THE MANAGEMENT AND DISTRIBUTION OF THE ARTISTS' FUND. 1827.
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NOTE A, p. 343.

ADDRESS OF THE ARTISTS' FUND.

"Freemasons' Tavern, Feb. 21, 1814.

"In giving an account of this institution, it is proper to state the cause of its establishment. Amongst the various modes of procuring the means of existence, the prospects attending them are almost as various as the professions by which those means are obtained. Some there are which, if wisely pursued, generally produce wealth; some that, with the united efforts of economy and industry, promise little more than a bare livelihood; and others lead to a middle road, where a degree of comfort and respectability may be hoped for, without the probability of realising even a moderate provision for a family. It is a lamentable fact, that the two last are the situations in which may be placed most of the professions dependent on cultivated taste and intellect. There are instances to the contrary, but those instances are not sufficiently numerous to contradict the general conclusion. Some of the professors of medicine have made

large fortunes; but those who have been able to proceed no further than to meet the wants of the day so far outnumber the successful, that they admit of no comparison. Many architects have realised a competency, and a few sculptors have done the same; but, if the emoluments of such individuals be compared with the riches arising from commerce, they shrink into nothing. The author, the great instructor of man, is proverbially poor; the painter, who speaks the universal language of sentiment and morality in the most impressive manner; and the engraver, who disseminates the painter's ideas through the world, rarely arrive at independence. The professors of music (an art which has been the great solace and delight of man in every state, from barbarism to the summit of refinement) have been equally unsuccessful; and it becomes fairly questionable whether men who give loose to the reins of imagination are capable of coldly calculating upon the exact advantages of loss and gain, and of sacrificing present feelings to future profits. Something like fatality attends these pursuits; for experience has too generally proved that he who attempts them, however sober his life, or economical his habits, can have little more to hope for than a name which may, perchance, reach posterity, or the gratification of an ingenious and elegant employment. Men so situated are unprepared for the vicissitudes of fortune;—adverse circumstances, accidents attended with lasting consequences, and sickness that enervates the mind with the body, too often surprise and overwhelm the votary of the arts. Such men require an asylum in the hour of distress; and these are the causes that have given rise to this institution, which has for its basis the simple principles of a benefit society; and, being erected on a foundation which experience and common sense have sanctioned, it is hoped that its advantages will be found to be as lasting as they are likely to prove extensive.

“In this institution there are two funds. One is denominated the Joint Stock Fund, and the other the Benevolent Fund. The first is entirely supported by the contributions of the members, in proportion to their respective ages. From this fund they are relieved in sickness and superannuation; and a sum is paid to the family of each member at his decease.

“The members conceived that they could support each other in sickness and superannuation, and also their families, during their lives; but it was out of their power to establish a fund that should sufficiently alleviate the wants of their widows and orphans after their decease. This circumstance gave birth to the Benevolent Fund, which is supported by voluntary donations by the admirers of art, and by such as wish to mitigate the sorrows of the helpless, aided by an annual and regular subscription from the members of the Joint Stock Fund; and the whole of its benefits are awarded to their widows and orphans.

“The members would accept nothing for themselves from an indul-

gent public, but they fondly hope that their unprotected families have some claim on national attention. They have given to the manufactures of the country an elegance that has ensured to them a superiority in a foreign market, by which British commerce has been largely extended; their lives have been spent in providing for the public a rational, refined, and lasting amusement; they have erected the mansion, the palace, and the temple; they have so adorned their walls as to make them speak the language of patriotism and virtue, and the page of knowledge has been embellished by their hands; they have elucidated Art and Science beyond the power of words; they have taught the shapeless block to breathe the sentiments of humanity; they have for ever commemorated the actions of the hero and the virtues of the saint; they have transmitted to posterity the lineaments of a Newton and a Nelson; they have given 'a local habitation and a name' to the illustrious dead, and have so connected them with the living as, in idea, to prolong the existence of man. Time and space have submitted to their power. They have made the scenes of the torrid and frigid zones familiar to the inhabitants of the temperate regions of the earth. By engraving, they have multiplied at will the greatest exertions of human genius, and have disseminated the treasures of Art over the civilised world. Athens, the seat of Wisdom, of Art, and of Elegance, supported, at the public expense, the oxen which had assisted at the building of the Temple of Hecatompodon; and England, the land of benevolence, will not suffer the widows and orphans of men who have been so employed to languish in misery.

"The entire control of the affairs of the Joint Stock Fund rests with its members, who alone support its funds. The Benevolent Fund is managed by twelve guardians, eight of whom are chosen from amongst the donors, and by the donors; the remaining four are elected from the members of the Joint Stock Fund by its members. This plan was projected by the original formers of the Institution; and their intention was, that those who gave should have a decided majority in the disposal of their benefactions.

"It would be a want of gratitude in the members to neglect this opportunity of acknowledging the wisdom and zeal with which the affairs of the Benevolent Fund have been managed; and they publicly offer their sincere thanks to those gentlemen who have with so much attention and perseverance provided for the protection of those who will hereafter be their widows and orphans.

"It was two years after this plan was projected before a sufficient number of gentlemen could be found to take upon themselves the office of guardians; and in that time a British public had bestowed upon their families upwards of 363*l.* 3*s.* This sum remained in their hands, and was entirely at their own disposal during that time; and the moment

those gentlemen took upon themselves this honourable office, the whole sum was paid to them for the above-mentioned purposes.

"In forming this plan, the original members believed that by being collected into a body many advantages would arise.

"First, That by the property accruing to both the funds being dispensed to themselves and their families, they would have the most powerful motives to advance their interests, and to guard against fraud; and their meeting together regularly, at least four times in the year, and the knowledge they must necessarily have of each other's situation and circumstances, with their means of inquiry, would give them the best opportunity of so doing.

"Secondly, That by inducing artists to enter into the Society, they and their families would be guarded in sickness and superannuation from mendicity, and the arts be relieved from the disgrace of advertisements, petitions, and subscriptions, for artists and their families in distress; and the generous part of the public be relieved from a painful tax, which their kindness might pay without their having the means of knowing the justice and necessity of the solicitation.

"Thirdly, That the number of members not being limited, there were no bounds to the benefits of the Institution, more especially as the quarterly subscriptions of the members were so moderate, that every man had it in his power to pay them.

"For these reasons they hoped that they had interwoven the advantages of a public institution with a private society.

"The members of the Joint Stock Fund feel some satisfaction in declaring that no artist of merit, who has yet offered himself to become one of their body, and who has conformed to the rules required by their laws, has been finally rejected.

"From the support which the Benevolent Fund has experienced, it is become the cement and the bond that holds the whole institution together, much the greater part of the members having entered into it purely for the benefit of their families. This happy consequence has attended what they have done, for by serving their families after their decease, they have guarded not only those families, but themselves, from a public exposure of their wants, so distressing to feeling minds, and the arts from that humiliation which has too frequently attended them. For this signal benefit the members have to acknowledge their obligations to a British public; for without the hoped-for advantages arising from the Benevolent Fund, many of the members would have trusted to their individual exertions; and as, in the course of human events, some would probably have failed, much misery is thereby prevented.

"Many attempts have been made, during the last forty years, to establish an asylum for the distressed artist, all of which, from views too

theoretical, and from embracing too wide a sphere of action, have failed. The members of the present institution having experienced those chimeras, feel an honourable satisfaction in the simple practicability of their plan. Four years have elapsed since its formation, and the approbation and encouragement it has met, together with the benefits already experienced, are the best proofs of the wisdom of its foundation.

"If the Benevolent Fund continue to be so nobly supported as it has been, the Society will consequently embrace all whom profession and talent will allow to enter its bosom; for it is supposing artists possessed with a folly of which no set of men have ever been guilty to believe that they will not accept a benefit for all that ought to be dear to them, when that benefit is already provided; and it becomes the duty of every parent who regards the future good of his family to enter into this Institution; and all good men of the four professions are invited to partake of its advantages.

"All artists of merit in Painting, Sculpture, Architecture, and Engraving are eligible to become members of the Joint Stock Fund, without limitation of numbers.

"Candidates for admission into the Society are to be recommended by three members at one quarterly or special meeting, and are to be balloted for at the next.

"The quarterly subscriptions of members are regulated by the table of calculations hereunto annexed.

"An allowance is made to members in sickness, infirmity, and loss of sight; and a sum paid to the family of each member on his decease.

"JAMES HORWOOD, Sec.

"Particulars respecting the Joint Stock Fund, together with the books of laws, may be had of Mr. Hawkes, Clerk to the Society, No. 37 Henry Street, Hampstead Road."

NOTE B,—p. 345.

NOTICE OF MR. CHARLES WARREN, ENGRAVER, AND OF THE PROGRESS OF BOOK-EMBELLISHMENT FROM THE BEGINNING OF THE PRESENT CENTURY.

Mr. Charles Warren, engraver, was born in London, 4th June, 1762; married when about eighteen years of age; became the father of eight children; survived his wife and seven of his children; died 21st April, 1823; and was buried in the vault of St. Sepulchre, Old Bailey.

Of Mr. Warren's early life but little is generally known. In 1802, however, when about forty years of age, he emerged from those adverse circumstances which appear to have retarded the developement to the world of his professional powers, and stood forth among the most distinguished engravers of book-embellishments.

From about 1780, the talents of Stothard and Heath had combined to elevate in Britain that class of art; and from the beginning of the war which followed the French Revolution, British line-engravers having had no employment more important than book-embellishments, a spirit of rivalry was aroused amongst them that called forth, in the plates of Raimbach and of Warren, a combination of artistic qualities previously very rare, which, by rendering proofs of their works highly finished pictures in black and white, acquired for them great value in the estimation of persons who were educated in a knowledge of art.

It is pleasurable to recollect the deep interest with which the forthcoming of each of their plates, after the highly studied pictures of Smirke and R. Cook (now R.A.), was looked to by the profession; and the talents of Heath, Raimbach, Warren, Golding, and W. Finden, display to the world of taste all the variously combined qualities of British art in that department of engraving, from its rise till its fall.^a

It is self-evident that whilst the study and labour, which alone could produce such plates as those of Raimbach, Warren, and others, rendered proofs of them very valuable to persons learned in art, the process of printing such works, engraved on copper, soon destroyed that harmony of parts which gave them perfection; and that, consequently, they were not so well qualified for the diffusion of thousands of impressions among the million (on which the publisher relied for his profit) as the less elaborate works of Mr. Heath.

Comparatively great prices were paid for these highly finished plates, but rivalry and the acquisition of new combinations of artistic powers, within a space sometimes of three or four square inches, being the actuating motive of the engraver, rather than the money he was to receive, such of them as aimed at executing the whole of a work with their own hands, soon discovered that they were unable to maintain their families; and hence, whilst the aim of the engraver was to elevate his art,

^a The introduction of engraving on steel-plates superseded, for book-embellishments, engraving on copper. The immense quantity of this class of decoration produced from steel rendered them a drug in the market, and hence the fashion of book-embellishments was again changed. It would be a nice matter to trace the progressive introduction of steel; but it may be well to remark that Mr. Raimbach engraved a steel-plate for the Bank of England in 1811.

the spirit of trade, on which, in Britain, engraving has been entirely dependent, kept the prices down so as to oblige many engravers to call in the aid of assistants, as portrait-painters and sculptors do, to enable them to acquire, at best, a bare subsistence.

Each of the *élite* of the engravers of these historical or poetical book-embellishments were paid nearly at the same rate for their talent.

As it is presumed, from the immense prices produced by proofs of some of their works when sold by public auction, that, whilst they have acquired for Britain an unrivalled reputation in that class of art, they have become matters of great interest with many at home, the prices paid for engraving a few of these plates, and the prices which proofs of some of them have produced in sales, are subjoined.

For Du Rovery's edition of Pope the plates, after Westall and others, cost from sixteen to twenty guineas each : Mr. Warren was paid twenty guineas, and Mr. Heath eighteen guineas. For Sharp's edition of the *Classics*, at the commencement of the work (1803), the plates were executed for fifteen guineas each ; subsequently that price was raised to eighteen guineas each, to Bromley, Raimbach, and Warren. The two plates by W. Sharpe in the *Spectator*, cost twenty guineas each, and that by Parker of the "Rival Beauties," twenty-five guineas ; the head and tail-pieces cost ten guineas each ; the getting up of the entire work involved a capital of nearly eight thousand pounds. Mr. Warren engaged to engrave "The Heiress" (Inchbald's *Theatre*), after Smirke, for twenty-five guineas ; but a representation made to the publisher, as to the vast time and study bestowed upon it, acquired for him five guineas extra ; "Dr. Sangrado," after Smirke, thirty guineas ; his plates for the *Arabian Nights' Entertainments*, after Smirke, thirty-five guineas each ; "Ulysses and Penelope's Suitors," after R. Cook, eighteen guineas ; "The Broken Jar," after Wilkie, fifty guineas ; each of his plates, after Smirke, for *Don Quixote*, fifty guineas ; "Brian and Roderick Dhu," for the *Lady of the Lake*, after Cook, fifty guineas. Mr. Warren assured the writer that the last-mentioned subject occupied him thirteen weeks of regular and incessant exertion. And perhaps no British work of book-embellishments ever excited more enthusiasm or emulation amongst engravers than the series to which that plate belonged. Which of the artists who were employed upon that work did best the critic will decide. It is enough here to affirm, that each and all of them were ambitious of gaining the approbation of the painter, whose talent and gentlemanly conduct had won for himself the esteem of them all.

Mr. Raimbach received for his four beautiful plates (for Suttaby's edition of the *Spectator*), after Stothard, one hundred guineas. For each of his plates engraved for a selection of papers from *The World*,

twenty-five guineas; each plate comprised a square subject and a vignette. For each of the plates for *Don Quixote*, after Smirke, fifty guineas.

The works in which most of the above-named embellishments will be found were published either by Mr. John Sharpe, Mr. Du Rovery, Mr. Suttaby, Messrs. Cadell and Davies, or by Messrs. Longman and Co.

At the sale of Mr. Warren's prints, 1823, the following prices were realised :—

	£	s.
"The Heiress," India proof	2	2
"The Broken Jar," India proof	4	11
"The Countess Terfald!" (<i>Don Quixote</i>), India proof	1	19
Ditto, and etching, and "Don Quixote meditating his exploits"	4	10
"Roderick Dhu," after Cook, and "Don Quixote," after Smirke	1	10
Two India proofs of the two plates engraved by Fiaden (<i>Smirke's Quixote</i>)	2	1

At Mr. Balmanno's sale, 1830,—

"The Heiress"	1	9
"Don Quixote Knighted" (Raimbach) ^b	1	8

Raimbach, speaking of the book-embellishments of his day, says, "The names of Du Rovery and Sharpe may be cited as among the most active speculators in ornamental literature who . . . sought the aid of the engravers in their several projects. The first named was an amateur publisher. . . . Sharpe is known by his embellished edition of the *Spectator*, &c. &c., in which most of the engravers of the *Arabian Nights* were engaged, myself among them. Eighteen guineas were paid for each plate, and this sum was thought a liberal price at this time; and so it certainly was in comparison to the six or seven guineas which Cook had dealt out for his edition of the *Poets* a few years before. The impulse now given by the encouragement of the public brought, of course, other publishers into the field of competition; among whom may be named Messrs. Longman, Cadell, Suttaby, Kearsley, and Miller. To the liberal dealing of every one of these gentlemen I can, and do, with great pleasure, bear the fullest testimony, as far as regards myself; and the higher prices paid to engravers, from the increased demand for decorative books,

^b It is somewhat remarkable that the writer has no opportunity of quoting any price produced at public auction, or otherwise, by proofs of the book-plates engraved by Golding. It is probable that their extreme scarcity, and the great value set upon his works by the few fortunate amateurs who possess them, have combined to keep them from the public.

was a necessary result. The highest prices, however, need but to be named to prove that there are no great pecuniary advantages attending the difficult and laborious practice of this ingenious, elegant, and useful art; and for other inducements to its pursuit, it would not be easy to find any, unless, in its independence of all patronage but that of the public, and its facilities of extensive diffusion."

Mr. Raimbach goes on to say, "John Sharpe, publisher of an ornamental edition of the *Spectator*, *Tatler*, and *Guardian*, well known as a perfectly honest and honourable man in all his dealings, has not obtained the success in life that he has so well deserved; proving, if it needed proof, that integrity, cleverness, industry, and perseverance, do not always ensure a prosperous result.

"Longman and Co.—This old-established and extensive house of business is too well known to render any particular notice at all necessary. Embellished books form but a small item in their immense concern, as may also be said of that of Cadell and Davies, whose *Don Quixote*, with seventy-four engravings, from pictures by Smirke, is, perhaps, unique of its kind. Suttaby's elegant miniature edition of the *Poets*, with their combined claims of printing and decoration, had great success. Every plate was occupied by two subjects, one of them a small vignette, and I received for each of mine twenty-five guineas, and fourteen guineas in addition for reparations during the printing of 6000 or 7000 impressions.

"Mr. Suttaby, one of the very best of good men, died in 1838. Kearsley, of Fleet Street, . . . projected the *Gil Blas* from Smirke's pictures. It was afterwards sold to, and published by, Longman and Co."^c

NOTE C,—p. 355.

PROJECT FOR CALLING INTO ACTION THE PROFESSIONAL TALENTS OF THE MEMBERS OF THE ARTISTS' FUND, IN FURTHERANCE OF THE SOCIETY'S OBJECT.

A meeting of the members of the Artists' Fund was held on the 23d January, 1823, R. R. Reinagle, Esq. R.A., in the chair, when Mr. John Pye addressed the meeting as follows:—

"The Artists' Fund, of which we are all members, has in its growth generated a power of becoming useful to itself, not contemplated by its founders; or, if it were contemplated, no provision has hitherto been made for directing it to a beneficial purpose. The power to which I allude, consists in our numerical and intellectual strength as artists, and

* *Memoirs and Recollections of the late Abraham Raimbach* (1843). Pp. 107-109.

in our bond of mutual protection in the season of adversity. There may be many ways of exercising its influence, but we seem to be peculiarly gifted with the means of appropriating it to the production and publication of prints.

"Our professional strength, employed in the selection of subjects to be engraved and in directing the execution of the plates, would, we may presume, give to the public a sure guarantee of the superiority of the works we might publish. Our numerical strength (already 120) continually increasing, ever actuated by the objects for which we are united, and with connexions flowing into all the channels of taste and patronage, could not fail to procure subscribers to such works, while the appropriation of our gains to the purpose of our union would justify the most earnest appeal that could be made to the public, and materially assist our claim to its protection.

"The amount of these qualities of power, taken collectively, would, I apprehend, ensure to us a greater and more extensive degree of consideration, than has yet been aspired to by any body that has ever been united in this country, for the purposes of pecuniary gain, and of benefiting the Fine Arts by engraved publications.

"The present income of the Joint Stock branch of our Institution, derived from the subscription of its members, and exclusive of the interest of our money in the funds, is, I believe, somewhat less than 400*l.* a-year; the profit derived from the publication of modern large prints varies according to circumstances, but I have in recollection two prints, the one of which was published under extraordinary claims to the sympathy of the public, and would, were all the subscriptions received, yield a profit of 1800*l.*; the other, published without any claim to public consideration beyond its own merit, has produced a profit of 1600*l.* and still continues to sell.⁴

"With these and many other instances of success before us, I flatter myself that, constituted as we are, we do not overrate the value of our claim to public support in naming 1000*l.* or 1200*l.* as a profit we may reasonably hope to derive from the publication of a plate; and if we may venture to expect that such an undertaking may be accomplished in two or, at most, in three years, it is evident that we should, during that period, be gaining for our fund a sum nearly equal to the present amount of the subscriptions of its members. But, on the other hand, supposing that instead of this reasonably anticipated fruit of our zealous endeavours we should gain only 200*l.* or 300*l.*, who is there amongst us that

⁴ The first print alluded to was "The decisive Charge of the Guards at Waterloo," after a sketch by Luke Clennell, engraved for the benefit of his family. The other was "The Village Politicians," after Wilkie, engraved by Raimbach.

would think his exertions ill spent, having commenced with so fine a prospect of a better harvest?

"With such views of a power so great, and exclusively our own, I have considered it a duty, both to the Institution and the arts, to endeavour to render it available, by imparting my ideas to some of our oldest and best friends in the departments of painting and engraving; and I feel a high gratification in acquainting you that the gentlemen who framed, and whose names are attached to, the resolutions issued with the summons to call this meeting, have come forward to aid my proposition with a zeal which could not be surpassed, were the advantages resulting from their labours to be exclusively applicable to themselves. They have arranged the means to carry the object into effect without interfering in any way with the funds of our Institution, and are willing to devote much more of their valuable time for its furtherance.

"Were we not to make the experiment, ably supported as we are and with a prospect so apparently fertile and propitious, we should, I apprehend, neglect that which is due alike to our professions, our families, and ourselves.

"The progress already made is great, and if it be warmly seconded by this meeting and our absent members, we may rest assured that our success will become complete; that our Institution will be enabled to afford to every legal claimant in the day of need a more powerful protection than has hitherto been anticipated, and that the arts will become essentially benefited by our laudable endeavours."

Mr. Reinagle followed in explanation of all the detail affecting the measure.

Minutes of all previous proceedings, including the following resolutions, entered into by the first promoters of the plan, were then read:—

Resolved,—

I. That Mr. John Pye's proposition of publishing prints in aid of the Artists' Fund be carried into effect.

II. That the experiment be tried with one plate.

III. That the profits arising from the publication be equally divided between the two branches of that Institution on the following conditions: That the half given to the Benevolent branch be subject to its own existing laws; the other half to be appropriated to increase the annuities afforded in the cases legislated for in the 7th article of the 7th section of the laws of the Joint Stock and Annuity Fund.

IV. That in order to provide for the payment of the plate to be engraved, the members be earnestly solicited to sanction the undertaking by subscribing their names, with the amount they are willing to guarantee.

V. That the members be requested to procure subscribers upon the issue of prospectuses, and that all money derived from such subscriptions be applied to the payment of the current expenses of the undertaking, and in reduction of the amount of calls that would otherwise be made on the guarantecs.

VI. That we whose names are subjoined engage to forward the undertaking, and further, do guarantee the sum of Ten Guineas each,* in its aid.

VII. That on all future sums guaranteed no call for more than seven shillings in the pound on each guarantee be made at one time; that fourteen days' notice of payment be given; and that such calls be made only as occasion may demand to defray the current expenses.

VIII. That the money arising from the subscriptions and publication of the print shall be returned to the members from time to time, in the exact ratio of the amount of each individual guarantee.

IX. That the money advanced by the guarantecs be returned by fourths, from time to time, as the receipts from the sale of the print may enable such payments to be made.

X. That it be imperative upon those who conduct the plan to pay a dividend to the members fourteen days after a sufficient sum of money has been received from the publication of any print. The Secretary shall summon each subscribing member to receive his quota at the Treasurer's residence.

XI. That the amount of subscriptions for the print made by any member of the fund be deducted from the amount he may have paid of the sum he guarantees, the return of which is provided for by the ninth resolution; for instance, a member subscribing for two prints, say at 1*l.* each, and guaranteeing to the amount of 10*l.*, if he shall have paid 8*l.*, he shall receive two prints, and shall have refunded to him 6*l.*

XII. That a special meeting of the Artists' Fund be called for the purpose of furthering the object of these resolutions.

XIII. That these resolutions be signed by all present; that they be printed and transmitted to the chairman of the Fund for the purpose of being inclosed in the circulars calling the special meeting.

(Signed)

William Daniell.
William Mulready.
R. R. Reinagle.
John Pye.
Denis Dighton.
George Cooke.

Abraham Cooper.
W. B. Cooke.
Charles Muss.
W. Finden, Hon. Sec.
pro. tem.

* This resolution is not intended to regulate the amount of the subscriptions of those members who may co-operate with us.

It was resolved, that three gentlemen be elected from the body of guarantees to conduct the business, in conjunction with the gentlemen whose names are attached to the above resolutions; when Messrs. G. Clint, A.R.A., J. S. Agar, and J. Green, were elected by ballot.

The proceedings were approved by a vote of thanks, and the sum of 458*l.* 17*s.* was guaranteed as follows :—

	£.	s.		£.	s.
Abraham Cooper, R.A. . .	10	10	R. Sands	5	5
W. B. Cooke	10	10	W. Huggins	5	5
George Cooke	10	10	Ebenezer Stalker	5	5
William Daniell, R.A. . . .	10	10	Henry Rossi	5	5
Denis Dighton	10	10	John Thompson	5	5
William Finden	10	10	Thomas Warner	5	5
W. Mulready, R.A.	10	10	J. E. Hinchcliffe	5	5
Charles Muss	10	10	James Green	10	10
John Pye	10	10	B. Marshall	10	10
R. R. Reinagle, R.A. . . .	10	10	Edward Goodall	5	5
E. H. Baily, R.A.	10	10	William Derby	10	10
J. H. Robinson	10	10	J. F. Ransom	10	10
H. Le Keux	10	10	J. T. Mitchell	5	5
F. Mackenzie	10	10	James Lewis	5	5
E. F. Finden	10	10	J. Ferneley	5	5
William Radclyffe	10	10	J. Romney	5	5
George Clint, A.R.A. . . .	10	10	Francis Engleheart	5	5
J. Byrne	5	5	M. S. Barrenger	5	5
J. Martin	10	10	George Hawkins	5	5
J. P. Hedgland	10	10	J. S. Agar	10	10
Copley Fielding	10	10	Charles Pye	10	10
George Corbould	10	10	John Stewart	10	10
R. Woodman	5	5	W. Essex	10	10
T. Higham	2	2	S. Mitau	10	10
J. P. Neale	10	10	J. Stewart, Edinburgh . .	10	0
William Wyon	5	5	J. Le Keux	5	5
J. M. Richardson	10	10	J. Varley	10	10
H. P. Parker	5	5	A. W. Warren	5	5

Subsequently, a sum more than sufficient for the purpose was guaranteed by members of the Society, not present at the meeting. The money thus advanced was afterwards repaid.

In order to the execution of this project, Mr. Mulready obtained from the king permission to use his picture of "The Wolf and Lamb," which had been purchased by his majesty from the exhibition of the Royal Academy, and kindly placed the picture at the disposal of the committee, who accordingly had it engraved by Mr. J. H. Robinson.

The project met with great encouragement from the public, as is evident from the following statement of the financial result :—

PLATE OF "THE WOLF AND LAMB,"

Being the first plate engraved for the benefit of the Artists' Fund, with the following beneficial results :—

<i>Dr.</i>		<i>Cr.</i>	
	<i>£ s. d.</i>		<i>£ s. d.</i>
To Impressions subscribed for by the committee and their friends, including three for his majesty, to whom the print was dedicated	1331 8 0	Mr. Robinson, engraving plate	840 0 0
Remaining Impressions sold to Messrs. Moon and Boys	841 1 3	Mr. Dixon, printing ditto	113 4 6
		Mr. W. attending the printing and stamping each print (Stamp for the purpose) &c.	34 13 6
		Printing, and sundry incidental charges attending the carrying the plan into execution, and the delivery of the proofs and prints	193 5 9
		Loss sustained by the bankruptcy of Messrs. Marsh and Fauntleroy	87 3 6
			<u>£1268 17 3</u>
		Balance in favour of the Fund	903 12 0
			<u>£2172 9 3</u>

	<i>£ s. d.</i>
To this sum of	903 12 0
May be added the value of the mahogany press in which the prints were kept, and the portfolios	10 0 0
The stamp, which will serve for another print	2 12 6
Interest received on Exchequer Bills	5 15 2
And the probable Balance from Marsh and Co., which formed part of profit of the plate	87 3 6
Total	<u>£1009 3 2</u>

F. SCOTNEY,
Secretary to the Committee of Management.

NOTE D,—p. 356.

TABLES CALCULATED FOR THE ARTISTS' FUND BY WILLIAM MORGAN,
F.R.S. ACTUARY OF THE EQUITABLE ASSURANCE OFFICE, &C.

No. I.

TABLE shewing the Annual Premiums for weekly allowances of Thirty Shillings, during sickness, &c. and for an annuity of Sixty Pounds, after the age of Seventy Years.

Age.	Annual Premiums.	Age.	Annual Premiums.
	£ s. d.		£ s. d.
20	2 2 5	36	3 14 0
21	2 3 6	37	3 18 5
22	2 4 6	38	4 5 9
23	2 5 8	39	4 10 0
24	2 7 0	40	4 15 2
25	2 8 5	41	5 2 6
26	2 9 10	42	5 8 6
27	2 11 3	43	5 16 4
28	2 12 10	44	6 5 0
29	2 15 0	45	6 13 0
30	2 17 0	46	7 3 0
31	2 19 10	47	7 13 2
32	3 1 6	48	8 4 3
33	3 5 2	49	8 17 2
34	3 8 10	50	9 10 0
35	3 12 2		

No. II.

TABLE of Annual Premiums for the weekly allowance of Thirty Shillings during sickness; an annuity of Sixty Pounds after the age of Seventy; and for a weekly allowance of Fifteen Shillings to sick members, after five years.

Age.	Annual Premiums.	Age.	Annual Premiums.
	£ s. d.		£ s. d.
20	4 19 3	36	6 16 3
21	5 0 5	37	7 2 6
22	5 1 6	38	7 8 5
23	5 2 8	39	7 14 2
24	5 4 0	40	8 0 0
25	5 5 0	41	8 11 9
26	5 6 6	42	8 16 0
27	5 7 10	43	9 3 6
28	5 9 3	44	9 12 0
29	5 13 0	45	10 2 6
30	5 17 3	46	10 15 0
31	6 0 0	47	11 8 0
32	6 2 8	48	12 1 0
33	6 6 2	49	12 14 2
34	6 9 0	50	13 7 6
35	6 11 0		

As there are no *data* from which a computation can be made of the contingency of a person's becoming incapable of employing himself at the end of five years, I have assumed the supposition that about one in a hundred will become disabled in the younger stages of life; about one in ninety, in the next stage; and so increasing the proportion in the succeeding stages; till, in the last, I have supposed the proportion to be one in sixty.

If this assumption should prove nearly true, which can only be known from experience, the premiums in the second table will be correct. The

experiment is rather a dangerous one, as the failure of its success will so far injure the Society as to render it very difficult, if not impossible, hereafter to remedy the evil.

The annual premiums in both the above tables are computed on the supposition that they are to be invariably continued (whether the members are sick or not) till they attain the age of seventy, at which the annual premiums are to cease.

I have computed the premiums to the age of fifty, but I would advise the Society to admit no new members after the age of forty-five years.

(Signed) WILL. MORGAN.

NOTE E,—p. 362.

SCHEME DRAWN UP BY MR. FINLAISON FOR THE DISTRIBUTION OF THE
ARTISTS' BENEVOLENT FUND.

From its rise in 1810, the committee of this branch of the Society found so many difficulties in the way of acquiring for it stamina adequate to the accomplishment of its purpose, that until 1829, when Mr. Finlaison, the government actuary of the national debt, kindly tendered his gratuitous services in their aid, they had been unable to establish any system for dispensing its beneficial influence among its progressively increasing number of claimants, upon any principle of equity.

The committee's aim was to protect, not merely the widows of the artists being members of the other branch of the Society, but also of their children; and as the right of each family in the funds was equal, whilst the ages of the widows and the numbers of the children respectively were very various, the giving practical effect to their purpose by means of any positive law appeared to be impossible.

The following table was calculated for the committee by Mr. Finlaison, as the best guide he could offer under the then state of the Society:—

Scheme for the Artists' Benevolent Fund :—

Age.	Number of Artists alive at each age in Jan. 1829.	Total number of years in all their ages.	The sum in ready money which will insure £100 at the Death of each one of the Artists.	The total sum in ready money which is now requisite to afford £100 at the Death of all and each of the Artists.
			£ s. d.	£ s. d.
23	3	69	31 4 5	93 13 3
24	1	24	31 8 8½	31 8 8½
25	1	25	31 13 5½	31 13 5½
26	3	78	31 19 0	95 17 0
27	3	81	32 5 6	96 16 6
28	8	224	32 12 11	261 3 4
29	4	116	33 1 1	132 4 4
30	5	150	33 10 1	167 10 5
31	5	155	33 19 11	169 19 7
32	8	256	34 10 1	276 6 6
33	10	330	35 1 11	350 19 2
34	10	340	35 15 7½	357 16 2½
35	7	245	36 9 5	255 5 11
36	5	180	37 3 8½	185 18 7
37	2	74	37 18 0	75 16 0
38	6	228	38 12 0	231 12 0
39	4	156	39 5 11	157 3 8
40	5	200	40 0 0	200 0 0
41	4	164	40 14 8	162 18 8
42	13	546	41 10 4	539 13 11
43	6	258	42 6 11	254 1 6
44	8	352	43 4 11	345 19 4
45	8	360	44 4 5	353 15 4
46	9	414	45 5 4	407 7 9
47	6	282	46 7 4	278 3 10
48	9	432	47 10 0	427 10 0
49	4	196	48 12 6	194 9 10
50	2	100	49 14 9½	99 9 6
51	2	102	50 16 6	101 13 1
52	4	208	51 17 6	207 10 0
53	4	212	52 18 5	211 13 8
54	2	108	53 19 4	107 18 8
55	..	..	55 0 8	..
56	2	112	56 2 8½	112 5 5
57	3	171	57 5 6	171 16 6
58	3	174	58 8 6½	174 5 7½
59	1	59	59 11 8½	59 11 8½
60	5	300	60 14 9½	303 13 11
61	1	61	61 17 6	61 17 6
62	..	..	..	..
63	..	..	..	..
64	1	64	65 3 6½	65 3 6½
65	1	65	66 8 8½	66 8 8½
77	1	77	78 8 5	78 8 5
Total 189		Total 7748½	= 7942	
Add 2½ per cent 194½				
			£7957 0 8½	

The net capital is at least 8770*l*. Then 7957*l*. : 18,900*l*. :: 8770*l*. : 20,831*l*., which equals the single premium necessary to insure to the family of each member who may die next year the sum of 110*l*. 4*s*.

From the preceding account, it appears evident that a present capital of 7957*l.* would certainly provide 100*l.* at the death of each and every member of the Artists' Fund, or to the whole 189 members, 18,900*l.*

It is also remarkable that one pound and one sixpence for every year of age that all the members collectively have as yet attained to, would just do the same thing; for they number among them 7748 years.

	£	s.	d.
If we allow one pound for each year, this is	7748	0	0
And allow also a sixpence more, 7748 sixpences make ..	193	14	0
Total ..	7941	14	0
The deficiency is only	15	6	0
And we then find the capital required for £100	£7957	0	0

If, therefore, the Society wishes, at the beginning of every year, to know what it can, with justice to all parties, afford to the families of those who may die in the next twelve months, we have a very simple rule to guide us: "Count the ages of each one of the living members at the time; make a total of all their ages; then reckon how much a pound and a sixpence would be for every year of age." That sum, whatever it may be, is such as will certainly afford 100*l.* to the surviving relatives of each member who may die within the year ensuing.

Then ascertain the capital which the Society actually possesses at the time being, but carefully deducting the money value of whatever other engagements the Fund is pledged already to make good; for that is, in fact, no part of its capital, but seems rather to be in the nature of money held in trust for special purposes.

But the net capital being set off, we have only a simple Rule of Three question to enable us to find what can be distributed in fairness.

For as the sum resulting from a pound and sixpence for each year of the total age is to 100*l.* to each and every family of all the members, so is the net capital at the time being to the aggregate expectation of all the members then alive. The last being divided by the number of members so alive, the quotient is what may be given to each family of the artists who shall die in the year ensuing.

The engagements which the Fund may probably feel itself as already under a sort of obligation to make good for the future are as follow:—

	Widows' Names.	Age.	Value of a Pension for Life of £10 per annum.	Pension which she expects to enjoy.	Value in Ready Money of her Pension.
			£ s. d.	£	£ s. d.
1	Mrs. —	69	74 16 1	15	112 4 2
2	Mrs. —	67	81 6 0	15	121 19 0
3	Mrs. —	64	91 4 6	10	91 4 6
4	Mrs. —	53	125 6 6	20	250 13 0
5	Mrs. —	52	128 2 0	15	192 3 0
6	Mrs. —	51	130 15 8	15	196 3 6
7	Mrs. —	44	147 1 0	20	294 2 0
8	Mrs. —	40	155 4 0	15	232 16 0
9	Mrs. —	38	158 14 0	20	317 8 0
10	Mrs. —	31	169 15 3	20	339 10 6
			1262 5 0		2148 3 8

While the property of the Society is as under:—

	£ s. d.
The members of the Fund contribute 5s. per annum. Their mean age being forty-one, this obligation is equal to a capital of	680 8 0
£1750 West India Dock stock yielding £175 per annum. In 4 Per Cents.	4375 0 0
£6700 3½ Per Cents, yielding per annum £234 10s. In 4 Per Cents, stock	5862 10 0
Total	£10,917 18 0
Abate the engagement, <i>ut supra</i>	2148 3 8
Net capital.	£8769 14 4

But it is supposed that two-thirds of the Society only are married, viz. one hundred and twenty-six. In fact, it is ascertained that one hundred and twenty are married. But the younger men are, no doubt, the chief part of the sixty-three who are single; and they may still marry. In fact, there are sixty-one under thirty-five years of age. But there will always be some who will die single, and some who may not be deemed in circumstances to require the benefit. But this number cannot be previously guessed at. Wherefore it would seem reasonable that, whenever any such deaths may happen, a portion—say one-fourth—of the benefit so relinquished should be added to what I call the Trust Fund, in contradistinction to the reserved net capital fund, so as to improve the allowance payable at the time being to the families of members already dead.

C C

The remaining three-fourths would improve the expectations of the members alive at the time, for the year ensuing, at least tend to prevent its diminishing by the accession of new members.

(Signed)

JOHN FINLAISON,
Actuary of the National Debt.

*National Debt Office,
Feb. 7th, 1829.*

NOTE F,—p. 363.

BIOGRAPHICAL NOTICES OF MESSRS. LUKE CLENNELL, DENIS DIGHTON, AND WILSON LOWRY, IN ILLUSTRATION OF THE USEFULNESS OF THE ARTISTS' ANNUITY FUND; AND NOTICE OF MR. ARTHUR WILLIAM DEVIS, ONE OF ITS FOUNDERS.

I. MR. LUKE CLENNELL was born near Morpeth, in 1781. He studied drawing and engraving on wood, under the celebrated Mr. Bewick, of Newcastle. On leaving Mr. Bewick, Mr. Clennell took up his residence in London, and became distinguished alike for his talent in drawing and engraving. He married the eldest daughter of Mr. Charles Warren, the engraver, and became one of the first members of the Artists' Fund, from which, however, he withdrew. When the City of London, on the restoration of peace, entertained the Allied Sovereigns, Mr. Clennell was employed by the Earl of Bridgewater to commemorate that event in a picture; but the difficulties with which he had to contend in its execution were more than he could bear,—he sunk under their pressure; when it appeared that the then relaxed state of the laws of the Artists' Fund had enabled his friends to connect him again with that Society; and, in 1818, he reposed upon it for protection.

Mrs. Clennell died soon after this event, leaving several children, when the merits of the father, and the peculiar position of the children, awakened the sympathy of Sir John Swinburne, Bart., and of other influential persons, who constituted themselves into a committee, and had a plate engraved from Mr. Clennell's sketch of the battle of Waterloo, which was liberally encouraged by the public. And thus, by the combination of kind aid and provident care, the children were protected.

Mr. Clennell never recovered his reason. He died at Newcastle-on-Tyne, in February, 1840, aged 59; having been protected by the Artists' Fund, as matter of right, up to the day of his death. He was buried at St. Andrew's Church, and the artists of the neighbourhood evinced their respect for his talents by following him to the grave.

II. MR. DENIS DIGHTON, son of the celebrated caricaturist of Charing Cross, was born in London, in 1792. When young, he became a student in the Royal Academy of Arts. Having in his juvenile career attracted the notice of the Prince of Wales, at the age of nineteen he received, through the prince's favour, a commission in the 90th regiment, which, however, he resigned, in order to marry and settle in London. He was appointed military draughtsman to the prince, and occasionally made professional excursions abroad by desire of his royal highness, who was pleased to command that all Mr. Dighton's works should be shewn to him, and as he purchased all he saw, the artist felt secure and happy, and pursued his profession with ardour.

He displayed considerable talent, and his pictures, exhibited from year to year in the Royal Academy, having attracted marked attention and admiration, he became buoyed up with the hope of becoming a member of that body; but one election passed after another and brought to him nothing but disappointment. He was, however, yet young, when Sir Benjamin Bloomfield, through whom his works had been placed before the Prince, was removed from the position he had held in the royal household, and was succeeded by Sir William Knighton.

But few of Mr. Dighton's drawings were shewn to his royal highness after this change took place. Sir William was courteous and kind; he once expressed great admiration of one of Mr. Dighton's largest and most studied pictures, and inquired the price, which he was told was 200 guineas;—and from this time Mr. Dighton's channel of communication with the Prince, the source of his income, became closed. This unlooked-for event, combined with other adverse professional circumstances, by degrees overthrew his reason, when, with Mrs. Dighton and their son, he went to the retirement of St. Servant, in Brittany, and reposed on the protection afforded by the Artists' Fund. He died at St. Servant, on the 8th of August, 1827, aged 35, and was buried in the cemetery of that town.

It is somewhat remarkable that Mr. Dighton became a member of the Artists' Fund, withdrew from it, and entered it again a few months only before he was bowed down by that pressure of circumstances which obliged him to repose upon it for support.

III. MR. WILSON LOWRY, F.R.S. was born at Whitehaven, on the 24th of January, 1762. At an early period of life he left his parents, and his first employment was in painting the outside of Warwick Castle; subsequently he painted part of the residence of Mr. Ross, engraver, at Worcester, where he acquired some knowledge of engraving, and, having also acquired in that town, by industry, economy, and good conduct, a little money and some respectful consideration, he came up to London with a letter of introduction to Mr. Alderman Boydell.

The acquaintance Mr. Lowry formed at the Alderman's table led to his acquisition of knowledge in anatomy; surgery, drawing, perspective, and engraving. "About 1790, he invented his celebrated ruling machine, and whilst practising engraving, the vast range of his acquirements made him intimately known to the first philosophers of his day. In mineralogy and geology he was deeply learned, and his scientifically arranged cabinet was surpassed by few private collections in London. Mr. Lowry evinced an extraordinary intellectual power in discussing metaphysical questions, and he so brought forth his vast store of facts to illustrate his positions, that, whether right or wrong in argument, he was usually, for the moment, triumphant.

"Mr. Lowry was tall; and in his countenance there was a mixture of thoughtfulness and benignity that at once announced him to be no common man. The mildness of his manners, and the suavity of his demeanour, were always interesting, even to children, who loved to chat with him, and were as delighted with his kindly delivered information, as he was with their inquisitive prattle."

This distinguished person joined the Artists' Fund with a view to his subscription being beneficial to others, rather than to himself. Yet such are the vicissitudes of human life, and so little does man know of his fortunes, that Mr. Lowry himself became an evidence of the usefulness of the Institution, by reposing upon it for protection during a long and distressing illness which preceded his death; and during that period of suffering, he frequently spoke of the protection it afforded him as of the greatest blessing he had ever known.

Mr. Lowry died in London, on the 22d of June, 1824.

IV. MR. ARTHUR WILLIAM DEVIS was born in London, August 10, 1763. His father, who was a painter, educated him for the arts.

When about twenty years of age, he was appointed draughtsman in a voyage projected by the East India Company, and sailed in the *Antelope* packet, Captain Wilson.

The vessel was wrecked off the Pelew Islands, on one of which, after encountering great dangers, the crew contrived to land, and to save sufficient from the wreck to ensure to themselves the means of returning to Europe. The island on which the crew landed was uninhabited, but they formed a friendly intercourse with a neighbouring people of kind and amiable dispositions, whose surprise at all they saw assured the English that the *Antelope's* crew were the only Europeans they had ever seen.

On Captain Wilson making these people sensible of the power of

fire-arms, they requested that five of the crew might be allowed to accompany them on a war expedition which they were about to undertake. The request was complied with, and a brilliant victory was the result. The power thus acquired by the natives from the English, suggested to them new schemes of war with the people of other islands; their applications for aid were always favoured by Captain Wilson, and a series of victories were the result. In one of these expeditions Mr. Devis went as a volunteer.

The Antelope's crew, having built a vessel, was about to sail, when the king of the neighbouring people, deeply impressed with a sense of the superiority of his new friends, confided to Captain Wilson his son, Prince Lee Boo, for the sake of the advantages which he thought might result from his visiting Europe.

With this extraordinary evidence of respectful confidence, the vessel sailed for Macao. On the voyage, Mr. Devis received two wounds from arrows shot from the coast, one in his body, the other in his cheek; the latter occasioned a locked jaw, from which he suffered through the rest of his life.

On arriving at Macao, Captain Wilson sold the little vessel, and proceeded with his people to Canton, whence, with the exception of Mr. Devis, they embarked with Prince Lee Boo for England.¹

After having passed one year at Canton, Mr. Devis sailed for Bengal, where, as he often said, he passed the most happy years of his life,—noticed by Sir William Jones, Lord Cornwallis, General Harris, and other distinguished persons of the first rank in India.

In 1795, he returned to England, after an absence of thirteen years, and painted several pictures which gave him high rank among the painters of his day. But he was social, generous, and regardless of the morrow; he gave to all whose wants appealed to his humanity, and thus filled his life with vicissitudes.

In 1812, Mr. Devis abandoned the Artists' Fund, to aid which he had made great exertions in 1810 and 1811. Hence he was separated from the principle of provident care, on which that establishment is based, at the period of his life when he stood in need of protection.

He fell a victim to apoplexy; died in London, 11th of February, 1822, and was buried in St. Giles's church-yard, leaving two daughters unprovided for.

¹ Prince Lee Boo caught the small-pox soon after his arrival in London, and died 27th December, 1784, aged 20. He was buried in Rotherhithe churchyard, and the East India Company erected a tomb over his grave.

NOTE G,—p. 363.

FINANCIAL TABLES IN ILLUSTRATION OF THE PRINCIPLES AND WORKING OF THE SOCIETY FOR THE MANAGEMENT AND DISTRIBUTION OF THE ARTISTS' FUND, UP TO ITS INCORPORATION IN 1827.

I. *View of the number of Members of the Artists' Annuity Fund who, up to 1827, claimed its protection, as compared with the number of Members commonly claiming the protection of other similar Societies.*

Since the year 1811 the experience of this Society shews that the total number of contributors yielded the following proportion of claimants in sickness:—

				Total time for which contributions were paid. Weeks.	Total time for which sick-allowance was claimed. Weeks.
In the Lady-day Quarters	710	{ members paid for 26 weeks each, making total		18,460	172
„ Midsummer	„ 653	„	„	16,978	123
„ Michaelmas	„ 748	„	„	19,448	138
„ Christmas	„ 695	„	„	18,070	135
On the whole				72,956	568

The same as if two claimants only were constantly sick out of every 257 subscribers; or, as if from among the 178 members now composing the Society, there should be claimed sick allowance to the extent of 506 days in a year, or seventy-two weeks.

But the ages of the present members are as follows:—

Under 25 there are 3				{ and such a number in the other Benefit Societies in London would claim sick-allowance for }				·058238 parts of a year		
25	„	30	„	23	„	„	„	„	·451509	„
30	„	35	„	36	„	„	„	„	·698364	„
35	„	40	„	18	„	„	„	„	·429714	„
40	„	45	„	38	„	„	„	„	·997956	„
45	„	50	„	30	„	„	„	„	·784110	„
50	„	55	„	13	„	„	„	„	·351750	„
55	„	60	„	13	„	„	„	„	·480766	„
60	„	65	„	3	„	„	„	„	·171000	„
65 and upwards				1	„	„	„	„	·317229	„
Total....				178					4·740636	

In the whole, four years and three quarters sick-allowance among them, or 247 weeks, instead of 72 weeks, as above. So that whatever the

sickness among the artists may be, past experience shews that they only claim for two-sevenths of that time which would be claimed in friendly societies among the poor.

JOHN FINLAISON,

18th May, 1828.

Actuary of the National Debt.

The property of the Annuity Fund on the 19th March, 1828, consisted of,—

3500 <i>l.</i> new 4 per cent stock, cost	£3425	13	0
Balance at the banker's	242	19	8
„ in the Treasurer's hands	11	15	10½
	£3680	8	6½

The property of the Benevolent Fund at that time consisted of 1750*l.* West India Dock stock, paying 10 per cent interest, and 5100*l.* 3½ per cent consols.

II. *Recapitulation of the Income and Expenditure of the Annuity Branch of the Society during the year 1827, as audited on the 22d March, 1828.*

<i>Dr.</i>			<i>Cr.</i>		
1828	£	s. d.		£	s. d.
March 22. Subscriptions received	399	12 8	Balance due to Treasurer ..	8	1½
Interest on Stock 70 0 0	70	0 0	Paid Banker	279	1 0
Premiums of admission	7	7 0	„ Members	87	16 8
			„ Widow	40	0 0
			„ Benevolent Fund	40	10 0
			„ Secretary	7	17 6
			„ Sundries	9	10 6
			Total paid	465	3 9½
Total received ..	476	19 8	Balance	11	15 10½
				476	19 8

In 1844 the property of the Annuity Fund was as follows:—

New 3½ per cent Stock 14,700 <i>l.</i> 1 <i>s.</i> , cost	£14,444	16	0
Auxiliary Fund	552	17	4
Office furniture	51	4	0
Balance at Banker's	206	2	1
„ with the Treasurer	171	15	0½
	15,426	14	5½

The capital of the Benevolent Fund was at that period 19,300*l.* 3 per cent reduced.

The income of the Annuity Fund was about 2100*l.* and the expenditure about 550*l.* less.

NOTE H,—p. 363.

LIST OF THE PRESIDENTS OF THE ARTISTS' ANNUITY FUND, TOGETHER
WITH THE DATES OF THE PRESIDENCY OF EACH OF THEM RESPECTIVELY;
AND LIST OF THE MEMBERS THEREOF.

I. *Presidents :*

Mr. Devis	1810 to 1812	Mr. George Clint, A.R.A. 1830 to 1832
„ Warren	1812 1815	„ Cooper, R.A. 1832 1834
„ Mulready	1815 1817	„ Wm. Finden 1834 1836
„ Cooper	1817 1820	„ Thos. Lupton 1836 1838
„ Mulready	1820 1822	„ Woodman 1838 1840
„ Cooper, R.A.	1822 1824	„ Wagstaff 1840 1842
„ Mulready, R.A.	1824 1826	„ Cooper, R.A. 1842 1844
„ John Pye	1826 1828	„ Knight, R.A. 1844 1846
„ Mulready, R.A.	1828 1830	

II. *Members of the Artists' Annuity Fund, 1843 :*

Elected	Elected
1822 Agar, John Samuel, Engraver.	1839 Brain, John, Historical Engraver.
1827 Alpenny, John Samuel, Painter.	1839 Bentley, Joseph Clayton, Land- scape Engraver.
1831 Adcock, George Henry, Engraver.	1839 Boys, Thomas Shotter, Draughts- man.
1831 Allen, James Baylis, ditto.	1840 Bridgford, Thomas, Painter.
1832 Akers, John, Painter.	1841 Bone, William, Enamel Painter.
1834 Archer, John, Landscape-painter.	1841 Bourne, John Cooke, Draughts- man.
1835 Allom, Thomas, ditto.	1842 Ball, Henry Shard, Engraver.
1837 Armitage, John Carr, Engraver.	
1838 Abbott, George, Sculptor.	
	1810 Clint, George (<i>Trustee</i>), Painter.
1811 Baily, Edw. Hodges, A.R. Sculp.	1810 Cooke, William Bernard (<i>Trustee</i>), Engraver.
1815 Barber, Charles, Painter.	1812 Corbould, George Jas. Engraver.
1819 Bubb, James George, Sculptor	1812 Cooper, Abraham, R.A. (<i>Trustee</i>), Painter.
1820 Byrne, John, Painter.	1821 Cafe, Thomas Smith, ditto.
1821 Barber, Thomas, Engraver.	1823 Cooke, William John, Engraver.
1822 Brooke, Wm. Hen. F.S.A. Painter.	1826 Cochran, John, ditto.
1824 Barnett, John, Engraver.	1827 Cousins, Samuel, A.R.A. ditto.
1824 Baynes, Thomas Mann, Painter.	1829 Cruikshank, George, Designer.
1824 Burnet, John, ditto.	1830 Corbould, Henry, Painter.
1827 Brandard, Robert, Engraver.	1833 Collard, William, Engraver.
1828 Burford, Robert, Painter.	1834 Cooke, Edward William, Painter.
1829 Bacon, Frederick, Engraver.	1836 Cope, Charles West, Painter.
1830 Bone, Charles Rich. Min. Painter.	1836 Cromeck, Thomas Hartley, ditto.
1830 Buss, Robert William, Painter.	1837 Collen, Henry, Miniature Painter.
1830 Bartholomew, Valentine, ditto.	1837 Cotterill, Edmund Mingay, Sculp.
1836 Branston, Frederick William, En- graver on wood.	1837 Clint, Alfred, Painter.
1836 Bradshaw, Samuel, Landscape En- graver.	1837 Capon, William Holmes, Engraver.
1838 Bullock, George Grosvenor, Paint.	1837 Carnichael, John Wilson, Marine Painter.
1839 Brown, Joseph, Historical and Portrait Engraver.	
1839 Brandard, John, Draughtsman.	

Elected

- 1839 Carter, Noel Norton, Miniature Painter.
 1839 Cousen, John, Engraver.
 1840 Coffee, Henry, Sculptor.
 1840 Callow, William, Painter.
 1840 Carpenter, William, ditto.
 1841 Corbould, Edward Henry, ditto.
 1841 Cole, John Jenkins, Architect.

 1810 Davenport, Samuel, Engraver.
 1821 Derby, William, Painter.
 1825 Davis, Richard Barrett, ditto.
 1825 Doo, George Thomas, Engraver.
 1826 Day, Charles Wm. Min. Painter.
 1826 Dean, Thomas Anthony, Engraver.
 1827 Duncan, Andrew, ditto.
 1828 Denning, Stephen Poyntz, Painter.
 1833 Duncan, Edward, Engraver.
 1833 Dodd, Philip George, Min. Painter.
 1834 Durham, Cornelius, ditto.
 1837 Dibdin, Thomas Colman, Painter.
 1842 Dighton, Thomas Dibdin, Architectural Modeller.
 1842 Dickinson, William Robert, Painter in Water Colours.
 1842 Dickinson, Lowes C., Lithographic Draughtsman.

 1821 Everitt, Edward, Painter.
 1822 Engleheart, Francis, Engraver.
 1822 Essex, William, Painter in Enamel.
 1831 Engleheart, Timothy Stansfield, Engraver.
 1832 Evans, William, Painter.
 1834 Egleton, William Henry, Engraver.
 1842 Egley, William, Miniature Painter.

 1810 Finden, William, Engraver.
 1818 Finden, Edward Francis, ditto.
 1818 Fielding, Anthony Vandyke Copley, Painter.
 1819 Fry, William Thomas, Engraver.
 1820 Fradelle, Henry, Painter.
 1822 Ferneley, John, ditto.
 1822 Fielding, Theo. Henry Adolphus, ditto.
 1822 Fussell, Joseph, ditto.
 1823 Freebairn, Alfred Robert, Engraver.

Elected

- 1823 Fish, Wm. Croft, Gem Engraver.
 1824 Faulkner, Benjamin Rawlinson, Painter.
 1825 Farrier, Robert, ditto.
 1828 Fox, Charles, Engraver.
 1831 Fisher, Samuel, ditto.
 1833 Fradelle, Henry Joseph, Painter.
 1836 Floyd, William, Engraver.
 1838 Fielding, Newton Smith, Painter in Water Colours.
 1838 Fussell, Alexander, Painter.
 1840 Fahey, James, ditto.

 1820 Goodall, Edward, Engraver.
 1823 Gray, John Westcott, Painter.
 1825 Gibbon, Benj. Phelps, Engraver.
 1827 Greatbatch, William, ditto.
 1829 Graves, Robert, A.R.A. ditto.
 1834 Gray, Charles, Engraver on Wood.
 1834 Griffiths, Henry, Painter.
 1835 Gregg, Thomas Henry, ditto.
 1837 Giles, John West, Lithographic Draughtsman.
 1838 Geller, William Overend, Painter and Engraver in Mezzotinto.
 1838 Godden, John, Engraver.
 1841 Gibson, Thomas, Painter.
 1842 Green, Benjamin Richard, ditto.

 1810 Hawkins, George, Architect.
 1810 Hay, Frederick Rudolph, Engraver.
 1814 Hinchliff, John Ely, Sculptor.
 1820 Higham, Thomas (*Auditor*), Engraver.
 1821 Hudson, William, Painter.
 1822 Hughes, George, ditto.
 1822 Hedgeland, John Pike (*Auditor*), Architect.
 1822 Howard, Henry, R.A. Painter.
 1822 Huggins, William John, ditto.
 1824 Hopwood, William, ditto.
 1825 Harding, James Duffield, ditto.
 1826 Hargreaves, George, Min. Painter.
 1827 Humphrys, William, Engraver.
 1830 Hart, Solomon Alex. R.A. Painter.
 1832 Holland, James, ditto.
 1834 Hatfield, Richard, Historical Engraver.

Elected

- 1835 Hart, Marx Manly, Engraver on Wood.
 1836 Herbert, John Rogers, A.R.A. Painter.
 1838 Hall, Henry Bryant, Portrait Engraver.
 1838 Hinchliff, John James, Engraver.
 1839 Herdman, William Gawin, Landscape Painter.
 1839 Holl, William, Portrait Painter.
 1841 Hamerton, Robert Jacob, Painter.
 1842 Hayes, John William, ditto.
 1842 Harvey, Wm. Engraver on Wood.

 1827 Jackson, John, Engraver on Wood.
 1829 Jeavons, Thomas, Engraver.
 1839 Joy, Thomas Musgrove, Portrait Painter.
 1842 Jackson, Mason, Engraver on Wood.
 1829 Knight, John, R.A. Painter.
 1830 Kernot, James Harfield, Engraver.
 1830 King, John, Painter.

 1812 Le Keux, Henry, Engraver.
 1813 Lewis, James, ditto.
 1820 Le Keux, John, ditto.
 1823 Lacey, Samuel, ditto.
 1824 Landseer, Edwin, R.A. Painter.
 1825 Lee, Joseph, Painter in Enamel.
 1825 Lewis, Frederick Christian, Engraver.
 1825 Lee, John, ditto.
 1827 Lupton, Thomas (*Auditor*), ditto.
 1827 Lewis, George Robert, Painter.
 1829 Lance, George, ditto.
 1831 Lewis, John Frederick, ditto.
 1834 Lewis, Charles George, Engraver.
 1836 Landells, Ebenezer, Designer and Engraver on Wood.
 1838 Linton, William James, Engraver on Wood.
 1838 Le Keux, John Henry, Architectural Engraver.
 1839 Lynch, James Henry, Lithographic Draughtsman.
 1840 Lucy, Charles, Painter.
 1841 Leitch, William Leighton, Landscape Painter.

Elected

- 1810 Mulready, William, R.A. Painter.
 1810 Mitau, Samuel, Engraver.
 1813 Moses, Henry, ditto.
 1814 Mackenzie, Frederick, Painter.
 1818 Mitchell, John Thomas, ditto.
 1822 Mitchell, James, Engraver.
 1826 Mason, Abraham John, Engraver on Wood.
 1830 Moore, Christopher, Sculptor.
 1831 Mote, William Henry, Engraver.
 1832 Moore, George Belton, Painter.
 1838 Morris, Thomas, Architect.

 1818 Nash, Frederick, Painter.
 1819 Neale, John Preston, ditto.

 1836 Oliver, William, Painter.

 1813 Pye, John (*Trustee*), Engraver.
 1823 Parker, Henry Perlee, Painter.
 1823 Papworth, John Buonarrotti, Architect.
 1828 Pickersgill, Richard, Painter.
 1828 Prout, Samuel, ditto.
 1834 Posselwhite, James, Engraver.
 1834 Payne, Albert Henry, ditto.
 1839 Presbury, George, ditto.
 1839 Prior, Wm. Henry, Draughtsman.
 1840 Papworth Edgar G., Sculptor.
 1841 Parrott, William, Draughtsman.

 1810 Rawle, Samuel, Engraver.
 1813 Radclyffe, William, ditto.
 1813 Romney, John, ditto.
 1820 Rossi, Henry, Sculptor.
 1820 Richardson, Thomas M., Painter.
 1820 Robinson, John Henry, Engraver.
 1822 Reinagle, Richard Ramsey, R.A. Painter.
 1822 Rolls, Charles, Engraver.
 1824 Reynolds, Samuel William, Painter.
 1826 Redaway, James, Engraver.
 1828 Robinson, Henry, ditto.
 1828 Roberts, David, R.A. Painter.
 1828 Rolls, Henry, Engraver.
 1829 Rogers, Philip Hutchings, Painter.
 1830 Riviere, William, ditto.
 1835 Radclyffe, Edward, Engraver.
 1836 Room, Henry, Painter.

Elected

- 1840 Robins, Thomas S., Painter.
 1841 Radford, James, ditto.
 1841 Richmond, George, ditto.
 1842 Radclyffe, Charles Walter, Painter
 in Water Colours.

- 1810 Stalker, Ebenezer, Engraver.
 1812 Storer, James, ditto.
 1812 Sands, Robert, ditto.
 1812 Stewart, John, ditto.
 1813 Scott, William, Painter.
 1815 Sass, Henry, ditto.
 1820 Smith, Wm. Raymond, Engraver.
 1822 Skelton, Joseph, ditto.
 1823 Stephanoff, James, Painter.
 1823 Stephanoff, Francis Philip, ditto.
 1823 Stewart, John, jun. ditto.
 1824 Simpson, John, ditto.
 1825 Shenton, Hen. Chawner, Engrav.
 1826 Stanley, Caleb Robert, ditto.
 1826 Sintzenich, Gustavus, ditto.
 1826 Smith, William, Painter.
 1827 Stanfield, W. Clarkson, R.A. ditto.
 1828 Slous, Henry Courtney, ditto.
 1831 Stark, James, ditto.
 1831 Smyth, Edward, Min. Painter.
 1833 Shephard, Geo. Walwyn, Painter.
 1833 Staines, Robert, Engraver.
 1835 Sands, Jas. Landscape Engraver.
 1835 Simmons, William Henry, Histo-
 rical Engraver.
 1835 Sands, Robert, jun. Engraver.
 1836 Sharp, Thomas, Sculptor.
 1836 Smith, Frederick, Engraver.
 1836 Steedman, Charles, Painter.
 1836 Scott, James, Engraver.
 1837 Sanders, George, ditto.
 1837 Stocks, Lumb, ditto.
 1837 Smith, Charles, Sculptor.
 1838 Smith, David, Engraver.
 1839 Scanlan, Rob. Rich., Por. Painter.
 1839 Starling, Wm. Francis, Engraver.
 1840 Smith, Mrs. Emma, Painter.
 1841 Sargent, Frederick, Draughtsman
 on Wood.
 1821 Thompson, John, Engr. on Wood.
 1824 Taylor, William Dean, Engraver.
 1825 Thomson, James, ditto.
 1827 Ternouth, John, Sculptor.

Elected

- 1827 Tombleson, William, Engraver.
 1829 Tennant, John, Painter.
 1830 Tayler, Chas. Foot, Min. Painter.
 1835 Tingle, James, Engraver.
 1837 Topham, Francis William, En-
 graver and Draughtsman.
 1839 Tatham, Frederick, Painter.
 1841 Taylor, Alfred Henry, ditto.
 1820 Varral, John Charles, Engraver.
 1831 Varley, Albert, Painter.
 1810 Warren, Ambrose, Wm. Engraver.
 1810 Woodman, Richard, ditto.
 1812 Warner, Thomas, Gem Engraver.
 1813 Wedgwood, John Taylor, Engrav.
 1820 Wallis, William, ditto.
 1821 Wyon, Wm. R.A. Die Engraver.
 1822 Williams, Richard, Sculptor.
 1823 Wallis, Robert, ditto.
 1823 Winkles, Henry, ditto.
 1823 Westall, William, A.R.A. Painter.
 1824 Woolnoth, Thomas, Engraver.
 1824 Wyon, Benjamin, Die Engraver.
 1825 Watt, James Henry, Engraver.
 1825 Woodward, John, Min. Painter.
 1826 Williams, Sam. Engraver on Wood.
 1827 Weigall, Chas. Harvey, Gem Sculp.
 1828 Willmore, James Tibbits, A.R.A.
 Engraver.
 1828 Watt, William Henry, ditto.
 1829 West, Joseph, Painter.
 1830 Wood, John, ditto.
 1832 Wagstaff, Charles Eden (*Treasurer*), Engraver.
 1834 Wyon, Ed. W. (*Secretary*), Sculp.
 1835 Wheeler, John Alexander, En-
 graver on Wood.
 1836 Walker, Frederick, Engraver.
 1836 Wood, Wm. Engr. and Draughts.
 1838 Wrangmore, Wm. Colley, Engrav.
 1839 Warren, Henry, Painter.
 1839 Woolnoth, Chas. Nicholls, Painter
 in Water Colours.
 1839 Wyon, James, Die Engraver.
 1840 Walters, Samuel, Marine Painter.
 1841 Wilson, Daniel, Lands. Engraver.
 1841 Ward, Edward Matthew, Painter.
 1841 Youngman, John Malloes, Land-
 scape Painter.

NOTE I,—p. 366.

COPY OF THE CHARTER OF INCORPORATION OF THE SOCIETY FOR THE
MANAGEMENT AND DISTRIBUTION OF THE ARTISTS' FUND.

“ George the Fourth, by the Grace of God of the United Kingdom of Great Britain and Ireland King, Defender of the Faith.

“ To all whom these presents shall come greeting. Whereas our trusty and well-beloved William Mulready, Esq. member of our Royal Academy of Arts; our trusty and well-beloved Sir John Edward Swinburne, Bart. and others of our loving subjects, have under our royal patronage formed themselves into a society for the protection and relief of artists in the several studies of painting, sculpture, architecture, and engraving, and of their widows and orphans, called ‘*The Society for the management and distribution of the Artists' Fund*,’ which fund consists of two separate and distinct branches, namely, the Annuity Fund, and the Benevolent Fund, hereinafter described, and have subscribed considerable sums of money for the purposes aforesaid, and have humbly besought us to grant to them, and to those who shall hereafter subscribe to the said Artists' Fund, or to either of the two branches thereof, our Royal Charter of Incorporation for the purposes aforesaid.

“ Now know ye that we being desirous of encouraging a design so laudable and salutary, have of our especial grace, certain knowledge, and mere motion, willed, granted, and declared, and we do by these presents, for us, our heirs and successors, will, grant, and declare, that the said William Mulready, Sir John Edward Swinburne, and all others of our loving subjects who have subscribed, or shall hereafter subscribe to the said Artists' Fund, or to either of the two branches thereof, according to such regulations or bye-laws as shall be hereafter formed or enacted, shall by virtue of these presents be the members of and form one body politic and corporate, by the name of ‘*The Society for the management and distribution of the Artists' Fund*,’ which fund shall consist of two separate and distinct branches, namely the Annuity Fund and the Benevolent Fund. And we do hereby will, grant, and declare, that the said *Annuity Fund shall be for the relief of artists, as aforesaid, in sickness and superannuation, who have subscribed, or shall hereafter subscribe to the said Annuity Fund, and upon their decease for the benefit of their legatees or personal representatives, according to such regulations or bye-laws as shall be hereafter formed or enacted.* And that the said Benevolent Fund shall be for the exclusive relief of the widows and orphans of the subscribers to the said Annuity Fund in want and distress.

“ And we will, grant, and declare, that the members for the time being of the said body politic and corporate, shall by the name aforesaid have

perpetual succession, and a common seal, with full power and authority to alter, vary, break, and renew the same at their discretion; and by the same name to sue and be sued, implead and be impleaded, and answer and be answered unto in every court of us, our heirs and successors, and be for ever able and capable in the law to purchase, receive, possess, and enjoy to them and their successors any goods and chattels whatsoever. And also be able and capable in the law (notwithstanding the statutes of Mortmain), to take, purchase, hold, and enjoy to them and their successors, a hall or college, and any messuages, lands, tenements, or hereditaments whatsoever, the yearly value of which, including the site of the said hall or college, shall not exceed in the whole the sum of 2000*l.* computing the same respectively at the rack rent which might have been had or gotten for the same respectively at the time of the purchase or acquisition thereof. And moreover with full power and authority to act in all the concerns of the said body politic and corporate for the purposes aforesaid as fully and effectually to all intents, effects, constructions and purposes whatsoever, as any other of our liege subjects, or any other body politic and corporate in our United Kingdom of Great Britain and Ireland, not being under any disability, might do in their respective concerns.

“And we will, grant, and declare, that there shall be general meetings of the members of the said body politic and corporate, to be held from time to time as hereinafter mentioned, and that there shall always be two committees and a council to direct and manage the concerns of the said body politic and corporate. And that the general meetings, committees, and council, shall have the entire direction and management of the same, in the manner and subject to the regulations hereinafter mentioned. And that at all general meetings, and meetings of the committees and the council, the majority of the members present, and having a right to vote thereat respectively, shall decide upon the matters propounded at such meetings. And that the person presiding therein shall not vote except in the case of an equality of numbers, when such person shall have a casting vote.

“And that the committee of the said Annuity Fund shall consist of the president of the said Fund, and not less than eight other members, to be elected out of the subscribers to the said Annuity Fund.

“And that the committee of the said Benevolent Fund shall consist of the president of the said Fund, and not less than fifteen other members, that is to say, ten members to be elected out of the subscribers to the said Benevolent Fund, and five members to be elected out of the subscribers to the said Annuity Fund, which relative proportion, exclusively of the president, shall always exist.

“And that the council shall consist of the president of the said

Benevolent Fund and ten other members, that is to say, five members to be elected out of the subscribers to the said Annuity Fund, and five members to be elected out of the subscribers to the said Benevolent Fund.

“And that the eligibility to be members of the two committees at the same time, and also the eligibility to be members of the committee and also members of the council at the same time, shall co-exist.

“And that the first members of the committee and the council shall be elected within one year after the date of this our charter.

“And our will and pleasure is, that any member of the said body politic and corporate, being a subscriber to the two Funds respectively, shall not be eligible to be a member of the committee of the said Benevolent Fund, or of the Council, as a representative of the subscribers to the said Benevolent Fund; but such member shall not be ineligible as a representative of the subscribers to the said Annuity Fund.

“And that the said William Mulready shall be the first president of the said Annuity Fund, and the said Sir John Edward Swinburne shall be the first president of the said Benevolent Fund.

“And we do further will, grant, and declare, that it shall be lawful for the subscribers to the said Funds respectively to hold separate and distinct general meetings once in the year, or oftener, for the purposes hereinafter mentioned, that is to say

“That the general meetings of the subscribers to the said Annuity Fund shall elect the president, members of the committee, and other officers of the said Annuity Fund, and five members of the council, and also one-third of the members of the committee of the said Benevolent Fund.

“And that, subject to the powers hereinafter given to the council, the said general meetings shall regulate and control all the affairs and concerns of the said Annuity Fund, and shall make and establish such bye-laws as they shall deem to be useful and necessary for the government thereof, with full power and authority to alter, vary, amend, and rescind such bye-laws at their discretion.

“And that the general meetings of the subscribers to the said Benevolent Fund shall elect the president, vice-presidents, two-thirds of the members of the committee, and other officers of the said Benevolent Fund, and five members of the council.

“And that, subject to the powers hereinafter given to the council, the said general meetings shall regulate and control all the affairs and concerns of the said Benevolent Fund, and shall make and establish such bye-laws as they shall deem to be useful and necessary for the government thereof, with full power and authority to alter, vary, amend, and rescind such bye-laws at their discretion.

“ And that, subject and without prejudice to the powers given to the general meetings respectively, and the council, the committee of the said Annuity Fund, and the committee of the said Benevolent Fund, shall respectively have the management and distribution of the income of the said Funds respectively, and also the entire management and superintendence of all the affairs and concerns thereof respectively; and shall or may, but not inconsistently with or contrary to any existing bye-law, do all such acts and deeds as shall appear to them necessary or essential to be done, for the purpose of carrying into effect the objects and views of the said body politic and corporate relating to the said Funds respectively. And that in case any disagreement or want of co-operation shall at any time happen between the two branches of the said body politic and corporate, upon any question, matter, or thing whatsoever, then, and in all such cases, all such questions, matters, and things, shall be decided by the council, who shall regulate and control the same.

“ And we further will, grant, and declare, that the council shall regulate and control all the affairs and concerns of the said body politic and corporate, which are, shall, or may not be exclusively vested in either of the two branches thereof, and shall do all acts and deeds in respect thereof, and shall make and establish such bye-laws as they shall deem to be useful and necessary for the government thereof, with full power and authority to alter, vary, amend, and rescind, such bye-laws at their discretion.

“ And we do further will, grant, and declare, that the whole property of that branch of the said body politic and corporate called the Annuity Fund shall be vested, and we do hereby vest the same solely and absolutely in such members of the corporation who have subscribed, or shall hereafter subscribe, to the said Annuity Fund; and that the whole property of the other branch of the said body politic and corporate, called the Benevolent Fund, shall be vested, and we do hereby vest the same solely and absolutely in such members of the corporation who have subscribed, or shall hereafter subscribe, to the said Benevolent Fund; and that they shall respectively have full power and authority to sell, alienate, charge, or otherwise dispose of the same respectively as they shall respectively think proper; but that no sale, mortgage, incumbrance, or other disposition of any messuages, lands, tenements, or hereditaments, shall be made without the approbation and concurrence of one general meeting, and the confirmation of a subsequent general meeting of the subscribers thereto respectively.

“ And we lastly declare it to be our royal will and pleasure, that no resolution or bye-law shall, on any account or pretence whatsoever, be made by the said body politic and corporate in opposition to the general scope, true intent, and meaning, of this our Charter, or the laws of our

realm ; and that if any such rule or bye-law shall be made, the same shall be absolutely null and void in all intents, effects, constructions, and purposes whatsoever. In witness whereof, we have caused these our letters to be made patent. Witness ourself at our palace at Westminster, this second day of August, in the eighth year of our reign. By writ of Privy Seal.

SCOTT. *L.S.*

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THE END.

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